

# THE MUSICAL TIMES

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1875.

## THE PICTORIAL POWER OF MUSIC.

By G. A. MACFARREN.

IN days gone by, when hopes were fresh that have been disappointed or fulfilled, and when expectations were for a future that has now become past or present, folks used to talk of "descriptive music," as a class of composition which was either above or below other writing, according as the estimator was younger or older at heart, according as he thought of what was to come, or of what, having been, was ever to remain. The term is now-a-days supplanted in the sentences of many essayists by "*program-me* music," with the French redundant syllable, as if to attest the foreign source of the definition; and this is used in opposition to "abstract music," which latter refers to pieces without a title, but implies pieces without a distinct non-technical meaning. Whether "descriptive" or "*program-me*" be the better epithet, matters little; either defines such compositions as avowedly represent some idea that is extra to the notes, some thought that is apart from the melodies and the harmonies and the modulations, but is yet contained in them. Let us then consider how long it is that composers have sometimes acknowledged such a purpose in their works, how far such a purpose belongs alone to vocal music, or is limited in this by the direct statement in the words that are set, how far it is exercised in instrumental music also, and how far there is still an expression, though unacknowledged, and even though unknown to the producer, in the whole mass of music. These points are worth consideration, as illustrating the respect due to the imaginative or poetical element in our art, in addition to the artistry evinced in the rhythmical divisions, the contrivance of the parts, the more or less sudden changes of key, and the conduct of the plan, besides the copious machinery of colouring, by means of the various tones of different instruments, and the varieties induced in these by difference in their combination.

Not to seek among the musty traditions of earlier time, one may refer to the extant works of two musicians of so long ago as to bear a high antiquity in comparison with the very far later development of music than of the other arts. Firstly, Dietrich Buxtehude, the renowned organist of St. Mary's Church in Lubeck, lived from 1638 till 1707, and left in print, besides a multitude of other works, seven Suites de Pièces for the harpsichord, representing the several characters of the seven planets; a flight of fancy the subtlety of whose aim has not been exceeded. Secondly, the Abbate Antonio Vivaldi, commonly called "*Il Prete rosso*," because of the hue of his hair, died at a round old age, in 1743; and he published twelve Concertos for string instruments, depicting the qualities and impressions of the four seasons; and another piece which is familiar as the "*Cuckoo Concerto*," wherein the notes of the "*wandering voice*" are conspicuously set down; anticipating thus the thesis of a Symphony by Spohr, and the appropriation of natural sounds to art use by Beethoven. Then there is the Capriccio by Bach for the harpsichord, written in 1704, representing the dissuasion of a beloved brother from a hazardous journey, his resistance of the same, and his de-

parture, and concluding with a fugue on the notes of the postboy's horn; and what can be more modern in purpose than this, more descriptive, or more programmatical? There are the same composer's Pastoral Symphony in his Christmas Oratorio, and Handel's piece of the same name in his Messiah, both figuring the shepherds at watch in the bright starlight on the night of the Nativity. There is the Symphony in Samson, to represent the falling of the building overthrown by the miraculous strength of the blind hero—almost the single instance of Handel's use of chromatic passing notes—and that in Belshazzar, which is quaintly, but characteristically marked "*Allegro postillions*," to accompany the supposed hurried entrance of the throng of wise men summoned to interpret the prophetic writing on the wall; and need one look in the works of any age for a truer image of the feeling prevalent among the dramatic persons than the Dead March in Saul or the Jubilant March in Judas Maccabæus? Haydn's representation of the earthquake in his Seven Last Words, and of chaos in his Creation, bring the art of descriptive instrumental music a generation nearer to our own age. Even Beethoven, the accredited inventor of the practice, was forestalled by a few years in his design of the Sinfonia Pastorale, the earlier conception of portraying pastoral life in orchestral music being due to one Knecht, an obscure composer, who wrought in a place, little less unknown, called Biberach. Glorious specimens of descriptive music are Beethoven's Overtures, all four of them, to Leonore, that to Coriolan, and that to Egmont; and his Sonata representing a farewell, absence, and a return, belongs to the same category. Rossini worked with the brush of a scene-painter in his Overture to Guillaume Tell and in the representations of a storm that divide the action of the second act in the Barbiere, Matilda di Shabran, and other of his comic Operas. Spohr evinced his descriptive power in his Symphonies, the Consecration of Sound, the Contentment between Earthliness and Godliness in the soul of man, and the Seasons, and in his Overture to Azor and Zemira, representing the storm, the wreck of the merchant's vessel, and his magical rescue. Weber's Concert Stück tells a complete story of anxiety in absence, a knight's return, his true love's eager rush to meet him, and their rapture in each other's embrace. The success of Mendelssohn has been equal to that of the best of them in his Overtures, and in his Reformation Symphony and in those two orchestral works recording his impressions in Scotland and in Italy. The tone-pictures by Sterndale Bennett, namely, the Naiades, the Wood-Nymphs, and Paradise and the Peri, are each a masterpiece. Latest, if not last, the Abbé Liszt and Herr Raff are writing symphonic poems and Symphonies without the assumption of poetry, purposing to paint in tones the pictures announced in the titles they choose.

Thus much for the pictorial in music for instruments. It is the admitted province of compositions for voices, from the close of the sixteenth century at least, to express the words to which they are set. Many and many an author has been uncontent to limit this word, express, to the sense of declaim, and has found means to illustrate his text by figures of his own imagining, fully as metaphorical as anything that graces the verse of a poet. Think of the weighty wall of waters and the rippling of the harmless waves against it, in the chorus "*He led them through the deep*," the sense of substance as in our London fogs in "*He sent a thick darkness*," the oppression as of



a heavy mass of ice at "congealed in the heart of the sea," all in Israel in Egypt; and again, of the helpless groping, where hands have to fulfil the eyes' office, in "The people that walked," in the Messiah of the same master; and say, but with no hope for credence, that the music paints not, with power unmistakable, very far more than is stated in the words. Who can say that those howling notes, with their peculiar instrumentation, convey no meaning that accompany the mention of Cerberus in the chorus of Elysian spirits in Gluck's *Orfeo*? There is the incident in *Fidelio* of the waving of the lamp before the eyes of the swooning Florestan, to find, by their sensitiveness to the light, whether he still lives, and the streaming phrase for the hauty boy as much suggest the moving brightness as it recalls the captive's last uttered thoughts of his Leonore. Every song of Schubert shows the entire surroundings of the songster, whether in the turning of the wheel while Gretchen plies her spinning, or in the violent rushing of the horse, the night wind and the agitated father's thoughts in the *Erl King*, or in countless not less beautiful instances. Except, however, from all cases to be admired, the curious specimens of objective imitation that abound in the *Creation*, and wonder the while that so great a master as he who wrote the work should be so little of a poet.

The questionless perspicuity of these vocal instances of which the words indicate the purpose, proves that instrumental music may be equally full of meaning though this have no external indication.

Descriptive instrumental music has its worst side outwards in the so-called "Battle Pieces" and other things of the class, that were more in vogue from fifty to a hundred years ago than they are now, beginning with Kotszwar's *Battle of Prague*, that was erewhile as certainly to be found in a ladies' boarding school as a back board or a French "mark," including Dussek's *Sorrows of Marie Antoinette* that ends with a glissando descent from the top to the bottom of the pianoforte to picture the fall of the guillotine; and not omitting the work of Beethoven himself that was designed, not merely to commemorate, but to describe Wellington's success at *Vittoria*. In these and such as these, the description is of prior consideration to the music, and, to prevent the possibility of any portion of this being misunderstood, the staves are interlined, in most cases, with indications as evident as "The cries of the wounded," "the agony of the royal lady when her infant son is torn from her arms," and so forth. To another species of delineation belongs the notable piece by Cesti, wherein the purpose to represent a rainbow is effected by the successive entry of all the instruments in the score, beginning with that on the lowest staff and ending with that on the highest, each for a single note, followed by the reverse of the succession, with which image if the eye be satisfied, it is possible the ear may not. All these compositions, from the meanest upwards, address but a low order of intelligence, and their littleness gives licence to many effective sallies against the pretence to address the sight through the hearing or to set forth visible objects by means of sounds.

Indisputably, all musical images are vague, and are susceptible of various interpretation by different hearers. It is more than forty years ago that a party of young musicians met, of whom some have proved their right to the world's esteem and have won due acknowledgment, who discussed the point in question. Two, in particular, affirmed that the *Overture* to *Oberon* told a tale as graphically as words

could relate it. In support of their view, they each separately went apart with a third person, and stated to him, from phrase to phrase, the course of incidents that Weber's imaginative piece portrayed; and then, the holder of both their confidences revealed the two to the rest of the company, and showed thus that in no single point did the several translations of the unmistakable narrative accord, save and except only that the first three notes, and the same phrase when it recurs in the key of E, stand for the charmed horn of the legend, which verily they do as truthfully as anything in art or nature can stand for itself. Beyond this, the rushing waters of the one were the armed knights of the other, the ardent love of this picture was embodied in the Elfin antics of that, and so on, and so on to the end of the chapter. The exception has been stated and exemplified; let it be answered by the fact that herein lies the pre-eminence of music over other arts as a medium of poetical expression. That the witness of a work of art is a necessary party in the explication of what it signifies, makes him to some extent a partner in the artistry; and this also gives to the fabricator of the work a wider range of appeal to sympathy, than he can have who speaks more definitely. It is a distinction between science and art, between fact and imagination, that the things which belong to the former are definite, positive, real, while those which pertain to the latter are to some extent misty, vague, insubstantial; the precision of outline which verifies the first is rounded or clouded off so as to give the second the air of a vignette instead of a framed drawing. So long as the work in question falls not into obscurity, the greater the elasticity of its expression, the higher its poetry. The sign-board that exhibits an indisputable red cow or blue lion is less considerable as a work of art than a painting by Landseer that suggests to the spectator a long train of fancies as to the feelings, all but human, of the animal it presents, excited by the circumstances in which the brute is involved. A newspaper notice of a royal visit to the city or elsewhere may be as accurate as a tradesman's invoice, but has no halo of possibilities and probabilities as to coincidences and consequences of the occasion; the Duke of York's description of the entry into London of the triumphant Bolingbroke and the falling Richard conjures up a thousand suppositions of the characters of the two, of the fickleness of the people, and of the fate of England past and to come. Still more free is the power of musical suggestion, still wider is its scope, and still higher on this account should be its estimation.

In needing a title to make its purpose comprehensible, a piece of music exceeds in degree perhaps, but certainly not in fact, a painting or a drama. For example:—in an exhibition of pictures, two friends, who had no catalogue, admired a certain painting, but were at a loss as to what might be its subject; a beautiful youthful figure held a dis severed human head, and this the beholders surmised must be the daughter of Herodias with King Herod's reluctant gift of the head of the Baptist, wondering the while at the shortness of the damsel's garments, but accounting for this as designed for the display of her recent dancing, and applauding it as a happy suggestion of the artist; the description in the book was, "No. 811, David with the head of Goliath." Again:—in a theatre, other two friends, who had no playbill, were witnessing a performance of *Pizarro*, when an actor's illness had necessitated the change from *Brutus*, of which latter our playgoers had read the announcement; they were bewildered, as well they

might be, by the discrepancy between the incidents before them and their historical recollections, but they ingeniously endeavoured to fit the one on to the other, strangely wondering, however, at the hoary age of Orozumbo when the Spanish tyrant orders the execution of the venerable Peruvian, naively saying that they thought it was his son whom Lucius Junius condemned to death, and this old gentleman looked more like his father. Just in like manner would the Pastoral Symphony or the Overture to *A Midsummer Night's Dream* lose its representative power on him who knew not its title, and who might in his ignorance ascribe to it a meaning different from that which filled the mind of the artist.

Musicians have always been singularly reticent, in comparison with literatists and limners, as to the extra-technical purpose of their work. Whereas, every book that is printed and every picture that is shown bears a name to define its subject, the result of a musician's labours is in almost all cases "a deed without a name." By no means on this account is every piece of music subjectless or written without regard to particular expression, whatever may be the peculiar diffidence or bad shame of the artist in hiding from the world the thesis of his inspiration. Haydn's biographers state of him that he always conceived a story before he wrote a Symphony, such as of a sea voyage with the vicissitudes of prosperity and tempest, of a course of true love which never yet ran smooth, or of a departure to battle and a victorious return, and that the music is the language wherein these unacknowledged tales are told. Haydn is not the single instance of a composer who has passed through such a mental process. It signifies nothing to the argument whether the artist be the inventor or only the illustrator of his theme; Shakspeare's *Tempest* may be before his mind's eye when he paints his fanciful tone-portrait, or a conceit of a storm at sea with its results that never had action outside his own thoughts, or the loss of the Medusa, or any other veritable shipwreck; and he may amuse himself, if no one else, by making his music wild or tranquil, agitated or serene, according as bad or good weather prevails in his imagination, and as the fears or hopes are paramount of the voyagers. This is not all; without admitting, even to himself, a plot, he is yet a narrator, if only of the thoughts and feelings that live and work within him during his period of composition. The same man will produce a graver work or a gayer, a calmer or a more agitated, a month sooner or later in his life, according to the passions that sway his heart, and be unconscious all the while that he is setting down an autobiography. It is hard to believe, indeed, that any artistic work can be all expressionless, save only a scholastic exercise; nay, perhaps not even this, for the man's patience or his want of it, his resignation or his eagerness will speak out in the smoothness or roughness of his lines, in the formality or quaintness of his words, in the fluency or angularity of his counterpoint.

The analogy of painting and music has been many a time expounded. Some points of it, however, have not been always noticed, and may be worth recapitulation. The term composition holds good in both, and in the latter art more particularly has its synonym in construction, design, plan. The current of modulations, their relation to an original or principal tonic, the chief prevalence of this and its recurrence at necessary periods, have their complete likeness in the reference of all the points in a picture to its principal light and in the just arrangement of

all its forms. Thus far, a literary work comes equally into the comparison, which must have its beginning, its middle, and its end, its centre whence all events and arguments radiate, whence all the characters are developed, quite as much as has a pictorial or a musical production.

To pass from generality to detail, the employment of harmony to characterise a melody or give point to a certain note, and the broad boldness that is attained by its occasional absence when all the parts at command, whether voices or instruments, proceed in grand unison, or the delicate lightness when all but one cease to sound, and this one proceeds with more or less grace or volubility alone, are entirely comparable with the expression in a drawing, whether of the faces of a figure piece or of the manifold forms in a landscape. How endless is the variety of character and significance that may be given to the same melody by difference of harmonisation and by the timely appropriation of a single chord to a particular note of the tune, and how variously may portraits of the same face be made to express all the emotions to which the face's owner may be subject, and as variously may representations of the same view express gloom or cheerfulness or any other temper that rules the artist while on his work!

The non-musician is scarcely aware of the boundless power this resource of harmony affords to the artist, who by its means makes his most delicate touches and his grandest, conveys his subtlest meaning and his broadest. Every chord, nay each inversion of a chord, has a significance of its own, but it is as impossible to define all these capabilities of expression, as it is to state the meaning of every modification of a curve or inflection of a line. To attempt a dictionary that should assign a verbal power to every harmonic combination or to every linear convolution, would be preposterous in itself and fatal in its results in proportion as it approximated to success, since it would change fancy into convention, subvert truth into dogma, and limit beauty by prescription, if not annul it fully. Another means of musical expression analogous to the resources of the draughtsman, is the difference of figure with which a melody may be accompanied, either in sustained or repeated or dispersed chords, or in an intermixture of passing-notes with essential notes, an invaluable accessory to the more important elements of melody and harmony, which adds largely to the significance of both. So too does the manner of casting a shadow over this or that side of a face, or of a projecting rock, or of a pool, or of a turret, whether in a plain mass of colour, or in a cluster of lines or of dots or of whatever configurations may better be described, all of which palpably bear on the expression of the passage.

Thus far, our picture may be in black and white or in the diverse degrees of shade and light of any one hue; and thus far, one piece of music may be for a single instrument or for several instruments of the same quality of tone. Then come in the gorgeous varieties of colour to the pictorial artist, and the orchestra with its many diversities of tone is the rainbow of the musician. The variegation of blue and red and yellow and all the grades between them, is not greater than that of violins and trombones and flutes and trumpets and bassoons and drums of all kinds. In the Sextet in Don Giovanni, when the torchbearers enter, and when the key is changed from E flat to D, how totally different a colour is given to the whole orchestra by the tone, unused before, of the trumpet. This is

but one of countless instances in which orchestral colouring is obvious to every perception. The relationship in effect between a piece for many instruments and a pianoforte arrangement of the same, and that between a picture in many colours and an engraving or a photograph of the same, are completely analogous. Instrumentation is in itself a deep study. It begins in giving prominence to a melody over its accompaniment, by playing the two with different qualities or degrees of tone on the pianoforte. It is practised in assigning to a tenor voice, in a vocal quartet, notes that are wanted to be more obvious than those in the lower register of the female voices that are really sounded above the former. It reaches its perfection in that delicious art which Mozart may be said to have originated and perfected. It is abused, (let us hope to the utmost) in the writings of some living Germans who set many brass instruments to play in unisons and eighths if they wish to give distinctness to a cantilena, and who suffocate the voice by the sustained harmony of double-basses and soft wind instruments. Were a painter to use jet black for his chief shadows, leaf gold for his principal lights, and a coating of the eighth of an inch thick for his transparent hues, he might produce similar effects. Nevertheless, some of the composers alluded to are extolled as masters of orchestration, and some of them propose to improve the colouring of the greatest masters; but, happily, their method and their self-assurance have not yet an analogue in the sister art.

A beautiful comparison has been made of the respective capabilities of poetry and statuary as exemplified in Virgil's description of the death of Laocoon and the antique sculpture of the same subject. The present discussion admits of a corresponding illustration, in a parallel between the scene in Bach's setting of the Matthew Passion where Jesus, declares that one of the twelve will betray Him, and Leonardo's picture of the Last Supper. In the former, the anxious question, "Is it I?" passes from lip to lip, while yet the painful feeling which prompts it continues in each member of the group; a loving spirit of fidelity pervades all hearts but one, and the anguish is common to them all at the possibility that either of them can be treacherous to Him who is the centre of their devotion; as the utterance is prolonged by repetition so is the pang extended in each heart that quivers under its torment. In the masterpiece of da Vinci, it is for the spectator to dilate the sufferings of the assembled apostles by lengthening his gaze upon its presentation in each separate countenance, and his further contemplation of the general attitude of the company. The music expresses the continuous, the painting shows the instantaneous working of the same emotion. The effect of the one upon us, might approximate to that of the other, were it gradually unrolled so as to pass from side to side like a moving diorama; but then it would share the disadvantage of music in its transiency, in its being come and gone without giving time for investigation.

It is now, lastly and chiefly, to consider what is described, or pictured, or, to refer to the phrase of the day, prographed in music. A music lover, after this kind, once said that he liked "that portion in Beethoven's Pastoral Symphony which represented the windmills"—but this was not the artist's aim, nor is it his end. Neither are the jagged rocks or the dashing waters of the Hebrides exhibited in Mendelssohn's *Isles of Fingal*, nor the forms and groupings of

the insects in Handel's "He sent all manner of flies," nor the skeletons of the deer and the hunters in Weber's *Wild Chase in the Air*, nor the wretch who learned to pray from the innocence of the child in Bennett's *Paradise and the Peri*. Most epigrammatically and most completely was the whole purpose of this class of music set forth in Beethoven's announcement of the great work which stands foremost in everybody's thought of the matter—"Mehr Ausdruck der Empfindung als Malerei," (More the expression of feeling than a painting). There is and there can be no pretence in any work of the kind to show more or less than what would be the artist's impressions under the circumstances supposed, and this is shown in his own language, which happily is one without a glossary, that depends for its free translation on the perceptivity of the hearer. Who has basked in the sunshine and felt the kiss of the soft breezes in the open country, who has mused beside a running stream and noted the rippling of the current and the rustling of the leaves and the chirping of the birds, who has watched villagers at their merry-making, who has witnessed the rise and climax and culmination of a storm, and who has seen the returning peace of nature with the outburst of gratitude that flows from all animate and even inanimate existences—he has in his own breast the key to Beethoven's imaginings, and he may unlock the magical casket and be at one with all its images. Already has been suggested that every work of art is a subjective picture, a confession of the joys or sorrows of him who produces it. In this respect, an untitled piece of music somewhat resembles a landscape or a pastoral poem, which possesses a personal character, in so far as it may express the feelings of the author, beyond the positive facts of which it is a statement, namely, that there is a tree to the right hand, or a brook to the left, or a hill in the distance, or the warm glow of a summer heaven pervading the whole. To-day, one may regard these objects with grateful devotion; to-morrow, with regret for the companion with whom he once viewed them; again, in the overflow of animal spirits springing from health or from some fortune apart from the scene; at another time, in the indifference of a purposeless hour; anon, in the despair of frustrated endeavour. Whatever the mood, this will bespeak itself in the description, and, whether in lines, in words, or in notes, the individuality of the artist will be evident in his work, and the program will be traceable, even though it may not have been prescribed.

These remarks are the wild growth of a fertile theme. With cultivation it would yield a rich harvest to the thinker, but even these random words may indicate that there is store of fruit for the gathering.

THE fashionable frequenters of the boxes and stalls of our lyrical establishments will, we are certain, be glad to find that they can now procure "Operatic Perfumes." The titles of those already advertised are the "Marimon Bouquet," "La Belocca" and the "Rising Star," dedicated to Madlle. Zaré Thalberg. As the names of our *prime donne* are always placed prominently at the top of the bills for the evening, everybody will be able to know the proper scent to purchase; and we can imagine that it might be worth while—as the prices are sometimes raised when a great favourite sings—to compromise the matter by presenting a bottle of appropriate perfume with every three tickets. Meanwhile we think that a "Titens



Extract" would be a welcome addition to the scents for the season.

ALL who watch the tactics of lessees and managers of our public entertainments must be aware that, whilst either executants or works of a high class are left to make their own way without any undue assistance, failures are puffed and bolstered up by eulogy of every conceivable kind, in the hope of disguising the truth until something new can be got ready. How refreshing, then, is the following announcement from the Prince of Wales's Theatre: "The performance of 'The Merchant of Venice' having failed to attract large audiences, the play will shortly be withdrawn." All honour to the manageress of this establishment for initiating a system which shall make the public believe in her successes. Who knows but that the lessees of the Opera-houses may in time see the policy of adopting some such plan with their patrons? For instance "The Opera of—", produced last evening, having been pronounced feeble and inartistic by a crowded house, will not be repeated;" or, "The voice of Madlle. — having been recognised as extremely fine, but requiring more cultivation, she will quit the stage for some time and diligently resume her studies." A little sincerity like this would at least have the charm of novelty.

THAT three pieces by an English composer, and four native vocalists should have been heard at a "State Concert" at Buckingham Palace must, we imagine, have astonished even the Court newsman, who has had to chronicle the names of foreign artists for so many years that he no doubt thought British musicians to be incapable of singing, playing or composing. The vocalists thus honoured—Miss Edith Wynne, Madame Patey, Mr. Lloyd and Mr. Santley—have every reason to congratulate themselves upon this mark of favour; yet we cannot but regret that Sir Sterndale Bennett—whose works were on this occasion selected to adorn the programme—should have been allowed to pass away before Royalty could thus publicly recognise his genius.

At the recent dinner in aid of the Artists' Orphan Fund Mr. Leighton, R.A., proposed, as one of the toasts of the evening, "The Sister Art of Music," to which Mr. Arthur Sullivan responded. This tardy recognition of a long neglected member of the family is a welcome sign of the time; and we feel certain that when her claims to an equal share of the world's sympathy shall have been fully admitted, the "sisters" will work most amicably together. We may now reasonably hope that at the next banquet of the Royal Academy of Arts something may be said of the power of music, as well as of painting and sculpture, to refine and educate the people; and meanwhile beg sincerely to tender our thanks to Mr. Leighton and Mr. Arthur Sullivan for their united efforts in behalf of the cause.

We should like to ask those who have interested themselves in a subject lately ventilated in our columns whether, in parliamentary language, they have had their "attention called" to a pamphlet, recently published, entitled "Degrees and 'degrees'." If not, we can conscientiously recommend it for perusal. Considering, too, that candidates for degrees ought to know tolerably well how to proceed to acquire such an honour, what can the following advertisement mean which we copy from a contemporary, suppress-

ing only the names and addresses: "Gentlemen desiring to obtain a Degree in Theology, Law, Arts, Science, Literature, Philosophy, Music, Medicine or Dentistry should apply to \* \* \*!"

#### THE BENEDICT TESTIMONIAL.

A BRILLIANT assemblage of artists and amateurs, including His Royal Highness the Duke of Edinburgh, was gathered together in the saloon of Dudley House, Park-lane, on the afternoon of the 19th ult., the occasion being the presentation of a testimonial to Sir Julius Benedict, as a mark of respect not only for his exceptional artistic qualities, the proofs of which, both as an executant and a composer, have been so frequently displayed during a period of forty years in this country, but in acknowledgment of his genial disposition, and the generous aid he has invariably given to those who needed a helping hand at the commencement of their career. Earl Dudley, who had kindly granted the use of his house for the meeting, occupied the chair, and in presenting the testimonial made a most eloquent speech, in which he spoke in the highest terms of Sir Julius, and made many graceful allusions to the estimation he was held in by the most eminent artists, and the popularity obtained by his innumerable compositions, especially alluding to the honour conferred upon him by Her Majesty. Sir Julius Benedict, in returning thanks, said:—"I cannot find adequate words to express the feelings that come upon me at this moment. I cannot thank you sufficiently for this splendid testimonial which you and other friends have just presented to me under this hospitable roof by the hands of Lord Dudley. I wish I had one-tenth of the eloquence with which his lordship has spoken in order that I might fully express my thanks to you all; but as that cannot be I must throw myself on your kind indulgence. I could wish to say a great deal, but I am almost paralysed by your kindness. I could have wished to tell you of times gone by, and to have spoken to you of great masters with whom I have had the honour of being associated. I could have desired to say something of Weber, Bellini, Rossini, Donizetti, and Mercadante, and to have gone on to advert to Sir George Smart, Sir Henry Bishop, Balfe, Loder, Wallace, Macfarren, and last, not least, Sir William Sterndale Bennett; but I will not attempt to inflict on you a long speech, which would be entirely out of place. I can only muster words to thank His Royal Highness for the great honour he has done me in being present on this occasion—a distinction I shall never forget; to thank you, Lord Dudley, for the part you have taken in presiding on this occasion, and for the kind words you have spoken of me; and to thank all the ladies and gentlemen here present, and the other subscribers to this splendid testimonial, for having so generously responded to the appeal by one to whom I owe a great debt of gratitude. When I first arrived in this country, though a stranger, he took me by the hand and gave me my first appointment as conductor of opera, and for many years gave me excellent assistance and advice—I mean the late Mr. John Mitchell. He would have been pleased to have come to witness so gratifying a demonstration in my favour, and to have crowned his many great kindnesses by that last act. He was not spared to do so, but I think I owe it to his memory to take this opportunity of acknowledging his great kindness. I will not detain you much longer. I only wish to say that, whatever small merits there may be in my music, I may claim some others which, perhaps, are the chief reasons for your so kindly coming forward and presenting me with this handsome testimonial. I think I may claim the privilege of saying that I am not envious of anybody, but am always glad to try, whenever I can, to forward the interests of other artists. I will conclude my few remarks by returning you again my most hearty and sincere thanks, and to ask you to excuse my imperfect utterances and peculiar Germanisms being in the way of making my feelings, which are much better than my speech, understood." His Royal Highness the Duke of Edinburgh, in an appropriate speech, proposed a vote of thanks to the Testimonial

Committee, which was briefly acknowledged by Mr. T. Chappell; and, after a similar compliment to Earl Dudley, who had returned from Italy for the occasion, the proceedings terminated. The testimonial, which was universally admired, consists of an ornamental silver table service, comprising a centre ornament, pair of candelabra, and dessert stands. The centre ornament, bearing eight branches and glass tazzas for flower decoration, is surmounted by the figure of Apollo (a copy of the celebrated statue in the British Museum), and supports on its base figures of St. Cecilia and Sappho. The inscription is as follows:—"Presented to Sir Julius Benedict, Kt., at Dudley House, on the 19th of May, 1875, by a large circle of amateurs and artists—the Earl of Dudley, president—in appreciation of his labours for forty years for the advancement of art, and as a token of their esteem." On the reverse are engraved Sir Julius Benedict's arms and the various decorations which have been conferred upon him. The candelabra, each of which carries seven candles, are designed strictly in accord with the centrepiece; they are enriched with reliefs of suitable subjects, viz.: Orpheus releasing Eurydice from the infernal regions, Ulysses charmed by the Sirens, Orpheus playing to the wild animals, and Pan leading a dance of wood nymphs. The dessert service also carries out the general design, and bears figures of a musical character.

#### CRYSTAL PALACE.

We have often wondered why the classical character of the winter concerts at this establishment should be abandoned in the summer, and music-lovers be compelled to seek for good works at other places, or to listen to operatic scraps in an atmosphere where they have been taught to expect only the highest specimens of the art. At last we are enabled to record that the seasons of the year are no longer to influence the nature of the music. The programme of the first summer concert, on the 15th ult., could scarcely perhaps be at all distinguished from one of the series just terminated; and when we say that on the following Saturday the selection included Beethoven's Choral Symphony, it may be concluded that these entertainments can be fairly accepted as models of those which are to follow. All the instrumental works have been, as usual, finely rendered, under the able conductorship of Mr. Manns; and the vocalists have comprised most of the leading favourites of our concert-rooms.

#### HER MAJESTY'S OPERA.

We have little to record at this establishment during the past month. Madame Nilsson's return has, of course, necessitated the re-production of Balfe's feeble Opera, "*Il Talismano*," but we can scarcely believe that any amount of "forcing" can make this composition a stock piece in the *répertoire*. Madlle. Varesi has materially strengthened her position since her *début* in "*Rigoletto*" especially as the heroine in "*Lucia di Lammermoor*," her success in which was most decisive. "*Lohengrin*" is, we are told, in active preparation; but Opera four nights a week must be rather trying to choral singers who are expected to do any justice to the exacting music of Wagner at the daily rehearsals.

#### ROYAL ITALIAN OPERA.

At length Herr Wagner has been fairly placed on his trial in this country. Fairly, we say, because he has had the advantage of a stage and its accessories, but German disciples of the composer will scarcely perhaps admit that such chorus singing as was heard at the Royal Italian Opera on the production of "*Lohengrin*" on the 8th ult., can convey anything but a faint impression of that poetical feeling which, according to Wagner, should pervade every portion of a work designed for the lyrical stage. It is late now to discuss the theory so ably put forth by this composer, but something may be said of the effect of this theory when, for the first time, we see and hear it in action. It is remarkable, considering how Wagner first thought solely as a poet, and became a composer from the absolute

necessity of calling in music to aid him in the development of an ideal conception, that, apart from any such considerations, the whole work should fall upon the ear as an artistic and appropriate setting of a *libretto* written for a conventional audience in a conventional Opera-house. The excessive tenderness of the melodies which colour the love scenes between *Elsa* and *Lohengrin*, the chivalric character of the music accompanying the stage pageantry, the tumultuous and exciting nature of the choruses of the people, and the masterly power displayed in the instrumentation must be felt by all who have ears to hear, and judgment to return a verdict according to the evidence before them. Something indeed there is much deeper than this—something which no man better than Wagner knows must make its way; but the process will be slow—at least in England—for art must cease to be fashionable before its real value can be gauged, and Opera in this country has not yet become National. The truth cannot be disguised that the Teutonic element in the house had a marvellous effect in teaching the audience that "*Lohengrin*" was not to be judged by the ordinary standard; so when the usual round of applause was given for the favourite singers on their entrance and the boisterous marks of approbation burst forth after an effective *morceau*, a very decided "hush" convinced the astonished Opera *habitues* that the vocalists must be considered as secondary to the work they were interpreting, and that any congratulations to individual performers must be reserved for the fall of the curtain. Thus far then has Wagner influenced us for good; and whatever may be the ultimate fate of his works in England, there can be little doubt of the truth of his conviction that the composer has a higher mission than that of administering to the frivolous taste of a frivolous audience.

"*Lohengrin*" must not be accepted as the latest embodiment of the theory of its composer. There may be—and probably is—as much difference between "*Lohengrin*" and the "*Ring des Niebelungen*" (which has not yet been heard), as there is between "*Der Fliegende Holländer*" and "*Lohengrin*." Wagner's books must be consulted by all who wish to trace the growth of the idea which has ruled his artistic life; but the result of his philosophy may be found in his Operas, and so progressively developed as to convince even those who disagree with him of the singleness of purpose with which he has worked. Some feeling of disappointment may be widely felt when we are told that the "art work of the future" is to be based upon mythical legends, and that consequently "*Lohengrin*" "the type of the sole, real classical subject," and *Elsa*, "woman—woman, as not previously understood," should be characters which never could have had any real existence; but those who would judge Wagner are bound to come into court with an unbiased mind; and when we say that for five and twenty years the Opera now submitted to our notice has been gradually rising in public estimation; that it has been played to enthusiastic audiences not only in Germany, but at Bologna, Florence and in the United States, there can be little doubt that it contains within it an element of vitality which cannot fail to preserve it even in the most uncongenial atmosphere.

The story of "*Lohengrin*" is exceedingly well adapted for musical treatment. The scene is laid in Antwerp. Henry the Fowler, King of Germany, who has come to summon his subjects in Brabant to aid him in resisting his Hungarian invaders, finds Telramund claiming the right to the sovereignty of the Duchy, Godfrey the son of the late Duke having unaccountably disappeared. *Elsa*, Godfrey's sister, is accused by Telramund of having made away with the young Prince, and the King decrees that the case shall be decided by combat, *Elsa* choosing her champion to do battle with the accuser. In her dreams, *Elsa* has beheld a Knight whom she imagines will aid her in her distress, and prays to him to appear. After a summons from a trumpet, a Knight is seen on the river, in a boat drawn by a swan, and *Lohengrin* (one of the keepers of the holy "*Grail*") steps on the land and offers to become *Elsa's* champion, on condition that, if the victor, she will become his wife, and will promise never to question him as to his name or whence he came. In the duel,

Telramund is defeated, and the marriage of Elsa and Lohengrin takes place. Ortrud (the wife of Telramund), however, persuades Elsa to ask the fatal question as soon as they are left alone after the marriage service. Telramund, who enters the bridal chamber to assassinate Lohengrin, is himself killed by the Knight, and before the King, and court the secret is revealed, Lohengrin departing in the boat which brought him, having first restored the young Prince, Godfrey, who had been transformed into a swan by the magic arts of Ortrud, a white dove descending to occupy the place of the bird. The first thing that strikes us in listening to the music with which the composer has illustrated this poem is the continuity of idea—that one distinguishing feature which, whether for good or evil, separates this Opera from all others that we are acquainted with. The pieces which have latterly been so much heard in our concert-rooms seem no longer melodious fragments which may be legitimately detached from their places, but appear to spring up as naturally from the action of the drama as the long string of accompanied recitative into which they are woven. As abstract music of the highest class we may instance *Elsa's* dream, *Lohengrin's* Farewell to the Swan, the scene between *Elsa* and *Ortrud* in the second act, the duet in the bridal chamber, the chorus where the people first behold the champion knight on the river, and the bridal chorus; the purely orchestral pieces already known—the fanciful and poetical prelude to the Opera, and the introduction to the third act—gaining immeasurably in significance by being heard in the situations assigned to them by the composer. Madlle. Albani's conception and execution of the part of *Elsa* must have fully satisfied the most exacting admirer of the composer. Her delicacy of phrasing in the love scenes, the tenderness with which she compassionated the condition of *Ortrud*, and the utter despair which she exhibited on the departure of *Lohengrin*, and the consequent frustration of all her dreams of happiness, were amongst the finest displays of artistic power we have ever seen on the operatic stage. Madlle. D'Angeri, too, in the somewhat thankless character of *Ortrud*, sang well throughout the Opera, occasionally, perhaps, displaying a somewhat hard style, but always showing an intelligent appreciation of the dramatic exigencies of the part. In Signor Nicolini we had quite an ideal *Lohengrin*, every phase of the character having evidently been studied with an earnestness in the highest degree to be commended. The music, too, lies well within his register, and both his declamatory and *cantabile* phrases were finely delivered. M. Maurel was excellent as *Telramund*; Signor Capponi's voice told well in the music assigned to the Herald, but Herr Seideman (a new comer), as the King, showed more zeal than power in the important solos which fell to his share. As we have before hinted, the choruses were rough and uncertain throughout. Granted that they are enormously difficult, there is of course additional reason why they should have been rehearsed until competent authorities pronounced them sufficiently perfect to be submitted to a public audience. We are not of those who believe, that because an Opera has been hurried forward, every allowance should be made for all the shortcomings which such a system necessitates. The scenery and dresses were superb, and reflect the utmost credit upon the management. Indeed, the glittering and brilliant armour of the soldiers proved that Henry the Fowler was not a man to be trifled with, for many well disciplined troops, after so long a march, might have found it difficult to look their best with such a lime light as was thrown upon them on their arrival in Brabant. A good word must be said for Signor Vianesi, the conductor, to whose untiring exertions much of the success of the Opera was due, and who shared with the principal singers, on the fall of the curtain, the warm congratulations of the largest audience ever assembled, we should think, within the walls of this establishment. Imperfectly as Wagner's ideas have been realised by the production of one of his representative works with so little preparation, we are thankful to the lessee for at length redeeming the pledge which some time ago he so emphatically gave in his prospectus. Whether English people will grow to the theory which is embodied in this Opera, is

still an open question; but neither hostile criticism nor derision are to be dreaded by those who desire to advance the views of the composer in this country. A subscription-list may still be essential for the support of an Opera-house, but it has little effect upon the progress of art; and in pronouncing a true opinion upon the Wagnerian Opera, we have more faith in the public than in the subscribers.

#### ROYAL ALBERT HALL.

THE Whit-Monday Concerts given here, both in the morning and evening, although of a popular kind, were exceedingly good, and supported by vocalists whose ballad singing is always welcome. Mr. Sims Reeves made a genuine hit in Arthur Sullivan's song, "The love that loves me not;" Madame Lemmens-Sherrington in "John Anderson my Jo," and her husband's song, "Down in my heart a little love," was warmly received; and Madame Patey in Wallace's "Sweet and low," and Barnby's "Thou whom my heart adoreth," elicited the most enthusiastic applause. Madlle. St. Alba, Mr. W. H. Cummings, and Signor Foli also contributed songs with much success; and Madlle. Clarita Sanjuan gave two of De Beriot's violin solos so well as to encourage the brightest hopes for her future. The glee singing was excellent; and a word of commendation is due for Mr. Hoyte's performances on the organ. The vocal music was ably accompanied by Mr. W. H. Thomas.

#### PHILHARMONIC SOCIETY.

HERR WILHELM's performance of the first Allegro and Andante of Rubinstein's Violin Concerto in G, at the third concert, was in every respect admirable. The composition, too, is highly interesting, the Allegro, especially, being a finely written movement and containing some most effective conversational passages between the solo instrument and the orchestra. The principal orchestral piece—Schumann's Symphony in B flat, No. 4—was a welcome item in the programme, and was on the whole extremely well played. At the fourth concert, on the 10th ult., a very good performance of Beethoven's Choral Symphony was given, the principal vocal parts being carefully rendered by Madame Blanche Cole, Miss Enriquez, Mr. Henry Guy and Mr. Wadmore. A new pianist, Herr Lodovico Breiter, displayed much power and facile execution; but we should like to hear him in more exacting music than the showy Concerto in E flat, of Liszt, before pronouncing any judgment upon his artistic qualifications. A feature in the selection was Schumann's charmingly fresh and tuneful chorus, "Gipsy life," which was capitally sung, and pleased so much as to elicit an enthusiastic encore. At both the concerts noticed Mr. W. G. Cusins, as usual, conducted.

#### VERDI'S REQUIEM.

THE performance of this work at the Royal Albert Hall, under the direction of the composer, has been one of the great events of the musical season. A full rehearsal of the composition was given at the Hall on the 12th ult., to which a large number of artists were invited, and the judgment on the music upon that occasion was so highly favourable, that the verdict of public approval emphatically pronounced at the representations on the morning of the 15th and the evening of the 19th ult., might have been confidently anticipated. The minute analysis of the work which has recently appeared in this journal, will absolve us from the necessity of any detailed description of the music; but the presentation of the score to the ear revealed beauties which the eye could scarcely detect, and even those who will insist upon judging this "Requiem" by comparing it with other "Requiem's," must admit that it contains much that is thoroughly original, earnest, and effective. When we say that the treatment of the "Tuba mirum" (with its several trumpet calls) is not to our mind, and that the "Sanctus"—although displaying much ingenuity in the contrapuntal writing—is based upon somewhat common



materials, we have nothing left but praise. The "Agnus Dei" is a perfect gem. The theme, commenced in octaves by the two sopranos, and afterwards joined by the chorus, then given in the minor by the solo voices, and harmonised in the instrumentation, came as a veritable inspiration upon the audience, and at its conclusion the applause could scarcely be subdued, even by the repetition of the movement. Beautiful also is the "Lachrymosa," the effect of the plaintive notes of the mezzo-soprano against the bass solo, giving a depth of expression to the words almost indescribable. These two movements are perhaps amongst the purest specimens of spontaneous writing in the work; but we must also instance the "Recordare," the bass-solo "Confutatis" (although we can scarcely reconcile ourselves to the sequence of fifths which accompanies it), and the final "Libera me;" but in naming these we need scarcely say that they comprise only a small portion of the many charming pieces in a composition which cannot fail to take a permanent place amongst the accepted works of modern composers. The solo parts were admirably sustained by Madame Stolz, Madame Waldmann, Signor Masini, and Signor Medini, the first named lady displaying a clear and liquid soprano voice, eminently suited to give the utmost effect to Signor Verdi's music. Madame Waldmann was also in every respect highly satisfactory, and both tenor and bass acquitted themselves of their arduous task most successfully, Signor Masini, however, occasionally indulging in a tremolo which much detracted from the effect of his really beautiful voice. The choruses were finely sung by the Royal Albert Hall Choir (which had been previously well drilled by Mr. Barnby), and the orchestra was everything that could be desired. Signor Verdi, who conducted, received quite an ovation, and was evidently much pleased with the manner in which his music had been prepared. In consequence of the great success of the work, two special representations, at popular prices, were given on the 22nd and 29th ult. (both under the conductorship of the composer), before large audiences.

At the May Concert of the St. George's Glee Union the programme consisted entirely of a selection from the works of the late Sir Sterndale Bennett. The concert commenced with "The May Queen," the solo parts being excellently rendered by Misses Horden and Clara Buley, and Messrs. G. T. Carter and Thurlay Beale. In the second part, "Come live with me," and "Sweet stream," were well sung by the choir. The first and last movements of the "Maid of Orleans" Sonata were excellently played by Miss Julia Augarde. Mrs. Odell and Mr. J. F. Smith accompanied, and Mr. T. Garside conducted.

THE recent first production at Berlin of a new Opera by T. H. Franz, entitled "Der Wärfwolf," (the words by Paul Froberg) is looked upon as an event of considerable importance in those musical circles of the northern capital where the reformatory ideas of Richard Wagner are favourably received. The work in question had to be produced under the same disadvantages against which the operatic music of the composer of "Lohengrin" had, until very recently, to contend in this country; the performance took place in the concert-room, and, by being thus divested of the dramatic action and stage surroundings, those elements were wanting which ought to be inseparably connected with the music of the modern "art-work." Such at least is the theory of its founder, and, as applied to his own opera-dramas, it is undoubtedly true. Looking however, at the subject of Franz's Opera and the dramatic action it indicates, we begin to doubt whether the absence of the latter, as in the present case, would not, in some parts at least, be rather an advantage to the music than otherwise. The following is the plot (we are quoting the *International Gazette* of April the 24th):—"Der Wärfwolf" is laid in the time of the thirty years' war. The beast itself had the misfortune of being a wolf by night, and a man by day instead of a wolf all the time; and he is also endowed with certain magical powers. One of these was represented by a magic ring, which comes into possession of *Merode* a trooper under Tilly. *Merode*

gains possession of the lovely *Oda*, the daughter of Count Busso, a magnate of the Harz region, while *Oda* is loved by and loves *Eginhard*, a neighbouring Count. The fortunes of those make up the course of the play. As the climax *Oda* escaping from *Merode* on a powerful horse is pursued by him in the same equestrian manner, when the Wärfwolf springs from the roadside, seizes the steed of *Merode* and drags it with its rider off a precipice. *Oda* escapes to Eginhard, and there is joy and a chorus." We fear it will be some time before stage-managers will venture upon the representation of this dramatized version of an otherwise poetical legend; nor do we see how the composer in dealing with the mysterious man-wolf himself, can escape the dangerously close proximity to that extreme which, according to the proverb, is but one step removed from the sublime. This, however, is an objection which may be obviated by the skill of an ingenious manager. Meanwhile it is but just to add that the music was well received by a very select audience and is said to possess sufficient power and originality to have warranted the keen interest with which its first rendering had been awaited. According to the above journal, T. H. Franz had already published one Opera, which was not unsuccessful at the Stettin Theatre, as well as less ambitious pieces, which, though the work of an amateur, were those of an amateur of no ordinary share of talent.

THE opening of the Alexandra Palace, on the 1st ult., was a great success, in spite of the inclement weather, the building being crowded even to inconvenience. Musically we have but little to record. There was a good band, led by Mr. Weist Hill, and a tolerably effective choir; but the selection was most uninteresting, save to those who delight in a concert made up of operatic shreds and patches, and believe in Sir Michael Costa as much as (by the fact of his name appearing three times in the programme) he seems to believe in himself. Madlle. Titiens, Madame Trebelli-Bettini, Signor Campanini and Herr Behrens were most successful in their vocal efforts, and were rewarded, as they deserved, with the warmest applause. The whole performance was conducted, and we presume arranged, by Sir Michael Costa.

At the fourth concert of the British Orchestral Society an *Intermezzo* and *Scherzo* by Mr. Henry Gadsby produced so marked an effect as to make us long for the Symphony of which we presume they are intended to form movements: The themes are good, the writing clear, and the instrumentation masterly throughout, a freshness pervading the entire composition which amply justifies us in anticipating a successful career for this rising composer. A *Concerto di Bravura*, for the violin, by Mr. Henry Holmes (excellently played by the composer) may also be commended as a composition of decided merit, and one in every respect worthy of this eminent artist's reputation. Mr. J. L. Hatton's Overture, "The Tempest," at the fifth concert, was received, as it deserved, with marked favour; and although not perhaps taking rank amongst the highest class of descriptive works, it is written with the fluency of an accomplished composer, and contains some excellent orchestral effects. At the same concert a Notturmo, for orchestra, by Mrs. Julian Marshall, a student of the Royal Academy of Music, was given with sufficient success to nerve the composer to future exertion, the melodious character of the themes and the constructive power shown throughout the work giving unmistakable proof of a talent which will undoubtedly be cultivated to a good result. Mr. Wingham's Symphony in E flat (a very clever composition) has already been heard at the Crystal Palace, where its merits were thoroughly appreciated. The concerts have been well attended.

On the 13th ult. the London Gregorian Choral Association held its annual Festival in St. Paul's Cathedral. The voices, numbering more than 1,000, showed evident signs of improvement since they were last heard. The precision with which the unison music was given was highly creditable to all, but in the harmonized music, especially the Magnificat, some slight unsteadiness was apparent. The harmonies of the Canticles, which were

## Lift thine eyes to the mountains.

June 1, 1876

TRIO FROM MENDELSSOHN'S "ELIJAH."

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 343, Broadway.

*Andante.*

1st TREBLE. *sf* *p*  
Lift thine eyes, O lift thine eyes to the moun-tains, whence

2nd TREBLE. *sf* *p*  
Lift thine eyes, O lift thine eyes to the moun-tains, whence

ALTO. *sf* *p*  
Lift thine eyes, O lift thine eyes to the moun-tains, whence

PIANO. *Andante.* *sf* *p*  
♩ = 100.

com - eth, whence com - eth, whence com - eth help.

com - eth, whence com - eth, whence com - eth help. Thy help com - eth,

com - eth, whence com - eth, whence com - eth help. Thy help

Thy help com - eth from the Lord, the Ma - ker of

com - eth from . . the Lord, from the Lord, the Ma - ker of

com - eth from . . the Lord, the Ma - - - ker of

*cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.*

hea - ven and earth. . . He hath said, thy foot . . .

hea - ven and earth. . . He hath said, thy

hea - ven and earth. . . He hath said, thy

... shall not be mo - ved. Thy Keep - er will ne - ver slum - - ber,  
foot shall not be mo - ved. Thy Keep - er will ne - ver  
foot shall not be mo - ved. Thy Keep - er will ne - ver

ne - ver, will ne - ver slum - - ber, ne - ver slum - - - - - ber.  
slum - ber, ne - ver, will ne - ver slum - - - - - ber.  
slum - ber, ne - ver, will ne - ver slum - ber, will ne - ver slum - ber.



First system of the musical score. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano part is in bass clef. Dynamics include *p* (piano) and *sf* (sforzando). The lyrics are: "Lift thine eyes, O lift thine eyes to the moun - tains, whence".

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "com - eth, whence com - eth, whence com - eth help, whence". Dynamics include *p* and *sf*.

Third system of the musical score. It concludes the vocal and piano parts. The lyrics are: "com - eth, whence com - eth, whence com - eth help." Dynamics include *p*.

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43. HERDSMAN'S SONG ...	...	Hirtenlied	2	0					
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varied and interesting, were from the pen of Mr. Warwick Jordan, the able organist of the Association. But, it is to be hoped, that at some future festival settings of the tones may be found *harmonized in their own modes*. All who have heard such harmonies in foreign churches must have been struck with the broadness and beauty which they possess. Any efforts of the Association in this direction will exercise an important influence on the true position of Gregorian music in this country. With the selection of music only one fault can be found. If it is necessary or advisable to have an anthem, let it be a fine specimen of its class, however simple in structure. The weak thirty-seven bars, arranged from Mozart, called in the service-book "anthem," stood out from the rest of the music like some strange excrescence. Before the commencement of the service some voluntaries were performed by Dr. Stainer and Mr. Warwick Jordan, and the accompaniments throughout the evening were excellently played by the latter. A short and admirable sermon was preached by the Rev. Thomas Helmore, in which he advocated temperately the cause of Gregorian-song, and disclaimed any wish, on the part of its promoters, to limit or retard the progress of the art of music.

An excellent performance of Sir Sterndale Bennett's Cantata "The May Queen," was given at the first concert of the Welsh Choral Union, on the 3rd ult., at St. James's Hall. The solo parts were effectively sung by Miss Edith Wynne, Miss M. Jane Williams, Mr. Henry Guy and Mr. Lewis Thomas, a large number of the students of the Royal Academy of Music assisting in the choir. The Welsh music in the second portion of the programme was an interesting feature, a band of harps accompanying the choruses. Messrs. W. H. Thomas, Puddicombe, Bampfylde and T. Sylver presided at the pianoforte, and Mr. John Thomas conducted with his usual care and intelligence.

MR. H. WALMSLEY LITTLE gave a concert in aid of the organ fund for Christ Church, Woburn-square, at Store-street, on the 3rd ult., assisted by the Misses E. Blair, J. King, A. E. Bolingbroke, Messrs. W. A. Howells and A. F. Jarratt, vocalists; Miss C. Aptommas, harp, and Miss E. Edridge and Mr. G. F. Smith, pianoforte. The concert-giver was highly successful in his pianoforte solo, Chopin's second Scherzo, Op. 31, and in a duet with Mr. Smith, "Allegro Brillante" (Mendelssohn). A very elegant song by Mr. Little, "The fountains mingle with the river," was charmingly sung by Mr. Howells. Mr. Jarratt gave a good rendering of "The young mountaineer" (Randegger), and the vocal solos by the ladies were received with enthusiastic applause, many of them being encored. Some part-songs, under the conductorship of Mr. Little, were sung by a select choir.

An amateur concert was given at the St. Mark's Schools, Regent's-park, on Wednesday evening the 5th ult. Mr. George Calkin conducted, and the Rev. E. D. Galloway accompanied the solos and choruses. The programme commenced with Mendelssohn's "Lauda Sion," which was rendered in a very effective manner by the St. Mark's Choral Class; the solo "Lord, at all times" being well given by Miss Fogarty, and encored. Miss Steele, Miss Johnstone, Miss Janet King, Miss Goodall, Mr. G. Calkin, Mr. Conrad King, and several others contributed to the vocal music. Miss Grassman played one of Beethoven's Sonatas on one of Messrs. J. and J. Hopkinson's pianos (kindly lent by them for the occasion), and Miss May a movement by Hummel. Much praise is due to Mr. Calkin for the training of the chorus. Mr. Galloway accompanied.

THE annual performance of the "Messiah" in aid of the funds of the Royal Society of Musicians, took place at St. James's Hall on the 7th ult. The solo vocalists were Miss Edith Wynne, Mesdames Blanche Cole, Osborne Williams and Patey, and Messrs. W. H. Cummings, J. Williams, Stanley Smith, and Lewis Thomas. Mr. Willy led, Mr. E. J. Hopkins presided at the organ, and Mr. W. G. Cusins conducted.

UNDER the denomination of "Public Rehearsals" the Concordia Choral Society, conducted by Mr. T. Carisbrooke Merrick, is giving a series of performances, the

fourth of which took place on the 5th ult., at the Ladies' College, Little Queen-street, Holborn. It is an interesting feature of these concerts that the programme of the evening is devoted entirely to the works of one master, and on the occasion referred to C. M. von Weber ruled supreme with his "Jubel Cantata" and selections from his operas and pianoforte compositions. The solos were on the whole well interpreted by members of the choir, and the effective rendering of the choruses, reflected credit on the zealous conductor, whose manifest desire to increase the appreciation of sterling music among his audience we gladly welcome. He was ably assisted by Miss Merrick and Mr. A. Merrick, who acted as accompanists.

A PERFORMANCE of "Saul" was given by the Brixton Choral Society at the Angell-Town Institution, on the 10th ult. The solo vocalists were Miss Bessie Stroud, Miss A. Newton, Mr. G. T. Carter and Mr. Theodore Distin. The accompanists were Mr. Jas. Coward and Mr. J. G. Boardman, and Mr. W. Lemare conducted.

THE Chamber Concerts given by Mr. Alfred Gilbert and Madame Gilbert at the Gallery of the Society of British Artists, are in every respect entitled to the highest praise. The programmes contain an excellent selection of classical music, both vocal and instrumental, and are so arranged as to afford opportunity at the termination of each concert for the inspection of the Gallery of pictures.

MISS AGNES ZIMMERMANN gave an evening concert at St. James's Hall on the 29th April, which was attended by an audience evidently prepared to appreciate a programme framed rather for the select few than the many. The concerted pieces were Beethoven's Sonata in A major, for pianoforte and violoncello (Op. 69), a Sonata in A, for pianoforte and violin, the composition of the concert-giver, and Schubert's Trio in B flat, for pianoforte, violin and violoncello (Op. 99). The refined and intellectual performance of Miss Zimmermann was the theme of general admiration in all these pieces; and as she had the co-operation of Herr Straus (violin) and Herr Daubert (violoncello) it is needless to say that the general rendering of each work left nothing to be desired. Of Miss Zimmermann's Sonata we recorded our highly favourable opinion when played by the composer and Madame Norman-Neruda last year at the Hanover-square Rooms; and we have now only to say that it was received by the audience with equal marks of favour. Schumann's "Etudes Symphoniques," dedicated by the composer "to his friend W. S. Bennett," were excellently played by Miss Zimmermann; and, although rather "severe" for a concert-room, were warmly applauded. The vocalist was Madame Lemmens-Sherrington, who was enthusiastically encored in a graceful song by Miss Zimmermann, "Only a year ago, love," and also sang with much success two songs by Rubinstein.

ON Monday evening, the 10th ult., Miss Florence Wydford gave her annual concert at the Horns, Kennington. The artists engaged were the Misses Agnes Drummond, Josephine Pulham, Marian Haigh, Florence Wydford, and Messrs. Henry Guy, Theodore Distin, E. Stone, and Thurlay Beale. Miss Adelaide Pulham, Miss Fanny Henman, and Mr. George F. Smith, R.A.M., presided at the pianoforte, and Mr. C. P. Mann conducted. The programme comprised many well-known songs, several of which were encored. A pianoforte and concertina duet by Mr. C. P. Mann and Mr. E. Stone, on "Scotch Airs," was loudly applauded.

A CONCERT and operatic performance was given at the City of London College, Leadenhall-street, on Thursday, the 20th ult., under the direction of Madame Liebe Konss. There was a good programme. Miss Clara Perry, a pupil of Madame Konss, was highly successful in her songs, and in the Trio, "My lady the Countess," with Miss Reid and Madame Konss, which was enthusiastically encored. The entertainment concluded with Offenbach's Operetta "Breaking the spell," in which Miss Clara Perry took the part of Jenny, and Messrs. Oakland and Baylis Peter Bloom and Old Matthew, the Chelsea Pensioner.



At St. Mary, Aldermanbury, an effective choral service was held on the evening of Ascension-Day, when the music was rendered by the members of the Aldermanbury Musical Society, numbering 200 voices, assisted by the ordinary choir of the church. A short address was delivered by the Rev. C. C. Collins, M.A. Mr. Edward Craig, the musical director and conductor to the Society, presided at the organ.

We understand that the Plymouth Vocal Association has in rehearsal for the coming season Handel's "Solomon" and "Messiah," Mendelssohn's "St. Paul" and Macfarren's "St. John the Baptist" (second time of performance). This will be the eighth season of this Society, which is under the conductorship of Mr. F. N. Löhr.

## REVIEWS.

NOVELLO, EWER AND CO.

*Magnificat and Nunc dimittis*, set to music in the key of B flat, for four voices. By Berthold Tours.

THIS is a very clever and effective setting of the two canticles, and exemplifies to the best advantage the character of modern church music. The ancient narrow view of the progression of 5ths and 8ths have been happily expanded of late, and the ear has been taught to approve what the eye of old condemned. There is no doubt that our ancestors would have disapproved of a progression that occurs in the organ part at the bottom of page 10, where a chord of G minor is followed by one of B flat major, with the parts in exactly the same relative positions. Whether their decision would be endorsed or not by the more recently acquired liberality of the sense of hearing, we confess to having a prejudice against the sound as well as the appearance of such progressions. It can hardly be expected that musicians should abstain from writing for the church, music which meets with the approval of the majority. A man must be more than human who has an eye for principle and duty alone, and until we return to the simple rushlight and the primitive mystery of the Gothic temple, we must expect blazing harmony and a gaseous flavour in our church service. The call to write for the church is assumed to be universal, while the mantle of the prophet falls on but a few. We do not say that Mr. Tours is not one of the minority, but recognizing his musicianly power and the resources he evidently has under control, we regret that he does not entirely devote himself to the secular branch of his art. Let us hope that he has not gone beyond his novitiate, so that his return to the world can be effected without scruple or remorse.

*Cantate Domino and Deus misereatur*, set to music in the key of F major. By Arthur H. D. Prendergast.

THIS is a melodious and well-written work. The use of the triad on the flat 7th of the scale gives a quaint character to the phrases where it occurs. We would, however, counsel the author to compare the effect of the dissonant 5th on the 3rd of the scale when it has been previously prepared, with its effect taken without preparation in the first bar of the *Cantate Domino*. Preceded by a tonic, and followed by a supertonic triad, that on the mediant is particularly harsh. Mr. Prendergast is evidently a thoughtful writer, and he will therefore consider this point well before he makes his final decision. We can confidently recommend the Service.

*A Morning Cathedral Service, consisting of Te Deum, Jubilate, and Kyrie eleison*. By Sir George Elvey.

WE cannot but regret that the modern unbridled use of chromatic harmonies should have enthralled composers who devote their talents to the Church. From excess, however, springs reaction, and hence we see to-day a school of pre-Raphaelite painters, the Gothic revival in architecture, and the Gregorian chant resuscitated. To take up the traditions of the school from the point where the high road was deserted, is a task we can only expect to be undertaken by earnest, able, and humble minded men. Whether Sir George Elvey has written the work

before us actuated by philosophy or inclination, we welcome it as a proof that there are still musicians living amongst us who appreciate the principles upon which church music should be founded, and who, while rejecting the extremes of severity and sentimentality, attach themselves to a style which is at once noble, solemn, and lasting.

*The Offertory Sentences*. Set to music composed by James Fitzgerald, Organist of St. George's Parish Church, Kidderminster.

NO doubt Mr. Fitzgerald has been induced to undertake this task by the exigencies of his immediate surroundings. Some of the sentences seem to us to be hardly adaptable to musical rhythm. In the sentence "It is a great thing" the accent may be on the word "is" or "great" but not on the word "it." The 5ths between extreme parts in the accompaniment to the words "for this" at the bottom of page 3, though out of place here, are harmless, but we much dislike the doubled 7th in the last bar of the second line of the previous page.

*Benedicite*, a Chant Service. By H. E. Havergal, Vicar of Cople.

THE difficulty of treating the continually recurring words of this canticle may account for its neglect by composers, and the scarcity of competition would alone warrant our author's production. It will be found useful wherever the *Benedicite* is chanted.

*Six Settings of the Kyrie eleison*. Composed by Dr. C. G. Verrinder.

THOUGH lacking simplicity, these settings will be acceptable in places where the Kyrie is the only part of the service which is sung, or on occasions when the musical service for the morning contains no Kyrie.

*Grand Chant. Te Deum*. Compiled from authentic sources by F. H. Hodges.

ALTHOUGH this piece has a somewhat portentous title, it is difficult to see in what consists the grandeur to distinguish it from ordinary works of the class. It is certainly not extensive enough to warrant Miss Hodges in giving it an epithet which has been applied to certain of the works of the great masters. The composition in itself would be harmless but for a few cases where the third of a triad is doubled, and for a progression in

the key of A $\flat$  from  $\begin{matrix} B\flat & A\flat \\ F\flat & D\flat \\ D\flat & B\flat \\ G\flat & F \end{matrix}$  to  $\begin{matrix} D\sharp & B\sharp \\ B\sharp & F \end{matrix}$  the first being the first in-

version of a dominant minor 9th, the second a second inversion of a super-tonic minor 9th. The effect of the minor 9th and 7th in the first chord descending to the 3rd and minor 9th of the second chord is very disagreeable. The *Te Deum* is, however, singable enough.

*I was glad*. Psalm cxii. Anthem written for the Consecration of Trinity Chapel, New York, April 17, 1855.

*O pray for the peace of Jerusalem* (from the Anthem "I was glad").

*Gloria in Excelsis*.

*Shout the glad tidings*. A Christmas Hymn.

*I heard a voice from heaven*. Funeral March.

By Edward Hodges, Mus. Doc., Cantab.

OR these compositions by the late Dr. Hodges, the chant and the Gloria in Excelsis have been published (with other works not here enumerated) since his death by his daughter, Faustina H. Hodges, who has thus had an opportunity of at once paying a tribute of affection to her father's memory, and of respect to a musician whom she naturally holds in reverence. It is doubtful whether in principle it is advisable to give to the sacred text a dramatic and personal character, at all events in works whose performance is confined to buildings consecrated entirely to religion. Whether this is so or not, Dr. Hodges has shown his carefulness for the meaning of the text by keeping the words "I was glad" for a solo voice, while the choir previously sing "Let us go unto the house of the Lord."

There is considerable life in the phrase with which the chorus opens, and this is admirably contrasted by the more dignified music given to the soloists, a phrase of whose song to the words "Our feet shall stand in Thy gates" is afterwards taken up by the choir and worked fugally. After a short recitative follows a trio to the words "O pray for the peace of Jerusalem," which is also published separately. This is called an "Exhortation" for three or more priests, and here again we see the intention of the author to separate the priests from the people, giving the former a didactic character and enjoining obedience on the latter. This may be practicable in the churches of America, but here, where the choir is as impersonal as the chorus in a Greek tragedy, such a procedure would be scarcely recognised. The Psalm terminates with a chorus embodying the idea of peace, which is interrupted near its close by a melodious song, "For my brethren and companions' sake." Making allowances for numerous errors of printing, there are some harsh progressions in the course of the work, notably a case where to the words "within thy walls," on

G  
E  
D  
C  
B $\flat$   
C

the last page occurs the chord and also on the seventh

page last bar but one where a first inversion of a chord of D major is followed by a chord of F major. Still these occasional blemishes are not sufficient to mar a work which evinces great thoughtfulness and care besides considerable musical skill. Of the other compositions before us, which are generally tuneful and harmonious, we like best "I heard a voice from heaven," the harmonies in which are very earnest and intense; while we like least the chant in which, among other disagreeables, occurs a chord where the third is in the bass and the fourth suspended above. The latter, however, has been published since the death of the author. It is possible he would not have sanctioned its appearance before the world, and this brings to mind how, in the matter of posthumous publications, those who wish to pay a tribute of affection to the memory of a loved musician, should temper their enthusiasm with moderation and receive advice from competent authority.

*God is our refuge and strength.* A full anthem for four voices. Composed by Henry Hiles, Mus. Doc., Oxon.

This anthem was composed last year for the commemoration festival at St. Michael's Church, Hulme, Manchester. It is a work of some length, and consists of three movements, well contrasted, effective and brilliant; the whole terminating with a fugue which cannot fail to enhance the author's reputation. We must, however, confess that the somewhat sensational nature of the harmonies, though fashionable now-a-days, gives the hearer a feeling of restlessness, and the work a somewhat similar character.

*Sonata for the Pianoforte.* Composed and dedicated to George Alexander Macfarren. By Charlton T. Speer.

EVERYBODY knows that it is not the custom to invite the public to a horticultural show until the flowers are in bloom. It may be interesting to those versed in the science to watch the process of nature in putting forth leaves and buds, and careful gardeners may take a pride in demonstrating how skillfully the plants have been tended, and how much the beauty of the flowers, which will appear in due time, is owing to the unwearied exertions of those who have nursed them into vigorous life; but it is not until the result is obtained that the popular verdict is sought, and then the more who are invited to the trial the better. In musical composition we cannot but think it should be the same: the bud may be promising, but we should prefer to wait for the flower before the crowd is called in to pronounce judgment. In the piece before us the intimation on the title-page that the composer is but fourteen years of age, bespeaks our sympathy for his inexperience, and compels us at once to qualify our critical remarks. We have rarely met with clearer or more thoroughly intelligible

writing than is displayed throughout this Sonata; and we certainly see the germ of a good, if not a great, composer both in the themes and the manner in which they are treated. The first movement starts with a well-marked subject, in G major, the development of which is as orthodox as the most rigid teacher could desire. The harmony is remarkably good, and although there is nothing to startle by its originality, the music leaves a highly favourable impression of the author's orderly method of working, and of his skill in constructing legitimate passages for the instrument which he professes. The "Adagio," in C minor, is melodious, and contains sufficient contrast of style to prevent any feeling of monotony. The "Minuet and Trio" seem moulded upon the models left to us by Haydn, but both movements appear spontaneous enough to ward off any charge of plagiarism; and the final Rondo, which we consider the best movement, has a pleasant tripping theme, which, although not elaborately worked, is treated with much skill, the passages growing up naturally and easily, and lying well under the hand. The Sonata, we find, was composed for the "Sterndale Bennett Scholarship" at the Royal Academy of Music; and although, as we have already said, it becomes a question whether it was politic to publish it, there can be no doubt that it is a work which reflects the utmost credit upon the young composer, and one which will justify us in following his career with the greatest interest.

*Grand Festal March.* Composed for full orchestra, and arranged for the Pianoforte. By Frederic N. Löhrl.

THERE is such a family likeness in the Marches that come before us, that we feel almost compelled to transfer our observations upon them from composer to composer with scarcely any alteration. There is a festal character about Mr. Löhrl's composition which certainly justifies its title, and we can imagine that it would be much more effective in its grand orchestral dress than in the plain costume to which, by necessity, it must be reduced for presentation in a drawing-room. The opening subject is bold, and the Trio is melodious, and none the worse for a few reminiscences of Mendelssohn, especially that from the "Wedding March" in the twenty-third bar of page 4. The coda is well marked, and makes a spirited termination to the piece.

*Guirlandes de Mai.* Cantiques à la Ste. Vierge. Par le P. Philpin de Rivières, de L'Orat de Londres (originaux et traductions). Musique de Wilhelm Schulthes, Directeur de Musique à L'Oratoire.

THREE small volumes of this attractive work are before us, the music throughout, although unequal in merit, showing that earnestness and musicianlike feeling which might be expected from so accomplished an artist. The subdued and reverential tone which the words demand is usually well preserved, although—as, for instance, in No. 6, "Salve Regina"—to our thinking the impassioned nature of the text has occasionally tempted the composer into too secular a style, both in the melody and accompaniment. No. 1, a simple theme in 6/8 rhythm, No. 2, a beautifully accompanied *legato* melody, and No. 3, which most sympathetically speaks the words throughout, are our especial favourites. No. 4 we scarcely like so well, and No. 5, which we presume to be a duet, is somewhat commonplace. No. 6, of which we have already spoken, is a charming hymn, which, as abstract music, cannot be too highly commended. A flowing pastoral subject (like No. 5, written in two parts) is most appropriately wedded to the words of No. 7, and the "Daily Hymn," No. 8, is a truly religious piece. No. 9 is melodious and attractive, but in No. 10, "The Cradle of Mary," we have a highly effective and well written hymn, and of greater length than most of its companions. The change from A major to F is an extremely good point, and the alteration in the character of the accompaniment gives much freshness to the piece. No. 11 is scarcely perhaps equal in interest to the many other quiet and unpretending hymns in the collection; but No. 12 is a composition of importance. It is headed "Noël et Communion; Motet pour voix égales, avec solo et chœur," and has an organ or pianoforte

accompaniment, with an effective *ad libitum* harp part. The melodious and pure vocal writing in this Motet is highly creditable to the composer. The solos express the words with fidelity throughout, and the chorus is used with much judgment. There is a religious tone pervading the entire composition, which makes a worthy termination to the volumes. We may say that the work is beautifully got up, the title-page having an appropriate and elegantly designed illustration.

#### LAMBORN COCK.

*Sterndale Bennett's Pianoforte Works.* Vol. 1.

MR. ARTHUR O'LEARY, who edits this attractive edition of the compositions of his lamented master and friend, says in his preface, "It was my privilege to submit him the earlier proofs on the last occasion I had the happiness of seeing him, and hear him express his entire approval of the manner it was proposed to bring out the present collection of his works." It is indeed satisfactory to feel that the form in which the many pieces which this gifted writer has given to the world is now issued, was thoroughly satisfactory to their author; and there can be no question that several of the fugitive sketches which have for years been known only to the profession and the most advanced amateurs will now have a chance of a more extended appreciation. The present volume includes the well-known "Lake," "Millstream" and "Fountain;" an "Introduzione e Pastorale" (a charmingly melodious and graceful piece); Six Studies, Op. 11 (dedicated to G. A. Macfarren); an "Allegro Grazioso," Op. 18, in A major (a well developed sketch, and thoroughly characteristic of the composer's style), besides many works which will be found highly valuable both for practice and performance. The music is clearly printed, and, as might be expected from the editor's interest in the cause, every care has been exercised in the supervision of the proofs. Another volume of so important a work will doubtless be anxiously watched for.

#### HOPWOOD AND CREW.

*Hail to the Chief.* Words by Sir Walter Scott. Music by Charles E. Tinney.

A BOLD and effective song, in D minor, which may be conscientiously recommended to baritone singers who desire to venture something less hackneyed than we have latterly been accustomed to hear, both in our concert-rooms and drawing-rooms. There is much character in the octave passages, which occasionally accompany the voice and sometimes form an independent part; and the harmonies are, with one exception, thoroughly satisfactory. This exception is where the accompaniment walks up with the voice part from subdominant to dominant, between the fourth and fifth bars, page 3; a chord of the sixth on B flat, on the last crotchet of the bar, would have been a great relief.

#### DALDY, ISBISTER AND CO.

*Musical Composers and their Works.* For the use of schools and students in music. By Sarah Tytler.

Books like these do good, especially when mere facts are related, and readers are allowed to form their own opinions, instead of having them forced upon them by one who, having perhaps much talent for collecting materials, may have but little power in pronouncing a correct judgment upon them. Miss Tytler's work has at least the merit of being carefully put together; the most reliable information has been sought for respecting the career of each composer, and students who begin by reading the lives of those who have shed such lustre upon the art, will probably end by playing and endeavouring to understand the undying compositions which they have bequeathed to us. The authoress need not have apologised in her Preface for devoting so much space to the "sketches of Mozart, Beethoven, Mendelssohn, and Moscheles," for one of the great objects in a book of this kind is to interest readers; and all young persons like to linger over the biographies of

those whose names they are constantly hearing. We are especially pleased with the manner in which the lives of Mozart and Mendelssohn are treated, and quite agree with our authoress that, apart from the right which Moscheles, by virtue of his talent, has to a high place in the history of music, his intimate connection with the first composers, makes the record of his career highly valuable. Strange however is it that in a book so well digested, where space does not allow more than a short catalogue of some of the minor composers who have contributed to preserve, transmit, and make popular in their own way, the gentle science in England, the only names mentioned should be "Chappell, Brinley Richards, D'Albert, and the brothers Godfrey."

#### SIMPKIN, MARSHALL AND CO.

*Plan for Teaching Music to a Child.* By Mrs. Frederick Inman.

THE earnestness with which this book is written should obtain for it a ready acceptance were all teachers inclined to endorse every view of its authoress. There can be no question that the subject has been deeply considered by the writer, and we are certainly bound to respect the "practical experience of many years" which she mentions as having had in putting her plan into action; but we cannot help thinking that she must have had exceedingly clever children to teach if she has in the majority of instances obtained the results she so confidently predicts. It is manifest that the attempt "to make the introduction of every fresh truth as gradual as possible" has been strictly attended to throughout the work; but will not the accumulation of these "truths" perplex a young student so much as to make her consider music a dry and uninteresting study, instead of a pleasure? For instance, is it not forcing a child's mental power too much to be told, only in the fifth page of the book, that to avoid using double sharps after the scale of C $\sharp$  major we make what is called an "enharmonic change;" and in the ninth page to have such shadowy scales as D $\sharp$ F $\sharp$ , with twelve flats, mentioned? Surely such knowledge, however necessary afterwards, is hardly to be expected from a little reasoner of tender years, and scarcely accords with our authoress's previously expressed opinion that "to hamper a child's memory with things for which there is no present use is, above all, to be avoided in music." Again, we do not quite agree with the manner in which certain "truths" are enforced. "Tell the child," it is said, "that the first note (or key-note) of any new scale is to be found five notes above the old one." What is the pupil to understand by the words "five notes?" If she be clever enough to arrive at the conclusion that the white keys only are to be counted, she will certainly, on starting from B, find her next key-note on F $\sharp$ . Then does this direction to the teacher appear well considered? "Make a point of showing the signature, and asking what scale or key it stands for. The knowledge, later on, of the common chords will tell the child, as soon as she is able to play anything in a minor key, whether the signature is of the major or minor." If the pupil is to wait for a knowledge of the common chords before she can tell what key a piece is in, of what use is it to ask her previously to name the key by merely looking at the signature? This plan of making the major key the rule and the minor key the exception lies at the root of all the false notions on the subject. That the authoress of this book, however, differs from us in this opinion is proved by the words we have quoted "as soon as she is able to play in a minor key." She evidently believes that there is something exceptional and perplexing about a minor key, the mystery of which is to be cleared up in the course of time, whilst we think that a child can play as easily in one as the other, if she were only to dismiss the old-world notion of "relative minor," and be taught from the first that the key-note is her home, from which she departs, and to which she finally returns, and that the signature determines whether the key is major or minor. Apart from such objections as these, we may say that much will be found in the book worthy of warm commendation. The chapter on "Time" is care-



fully written, and the accent determined by the figures placed at the commencement of a piece is clearly explained. There is sound truth, too, in many of the observations relating to the care which should be exercised in inculcating a feeling for expression, and for the acquisition of a good touch. In one of the "notes," for instance, the authoress says, "And here I would plead for all children that they may, if possible, be taught on a good instrument. The touch can never be mended which has been ruined by a worn-out piano. The ear can never be so keen that has not heard, from the first, the sustained sound of an instrument which can sing." Unfortunately this is a matter which few persons think of much importance; and we are glad to see attention called to it by one who has evidently her heart in her work. In conclusion, we cannot but believe that this little treatise might be considerably condensed with much advantage. Children, for example, do not require to be told anything about "impossible scales;" and we can well imagine the horror of a little pupil who, opening the book at page 13, happens to light upon the fearful scale of "B $\flat$  minor."

WILLIAM CZERNY.

*Andante and Rondo, for Pianoforte.*  
*Capriccio Marziale, for Pianoforte.*  
*Capriccio, for Pianoforte.*

Composed by A. Ergmann.

THESE three pieces are highly favourable specimens of the powers of a composer who is likely to make his way even in the present crowded state of the market. There is a very decided originality in the treatment of the themes, and a freshness in the design of the movements which should recommend them to the attention of pianists who are wearied with the set forms of the majority of modern compositions. The "Andante et Rondeau," commencing with a melodious subject in D flat major, derives much character from a syncopated accompaniment, and the graceful flowing theme in E major, gives a welcome contrast to the opening motive. The "Allegro," in the tonic minor (although written in C sharp minor), contains some really excellent writing, and the skill with which the subject is developed shows that its composer has studied in a good school. The passages will certainly test the executive powers of even an advanced pianist, but there is sufficient merit in the piece to repay any trouble demanded for its due rendering. The second composition is martial in character, and although not equal in pretension to the one just noticed, is worthy of much commendation. The themes are bold and effective throughout, and there is good solid passage playing for both hands. The "Capriccio" is not so difficult as either of the pieces already mentioned; but what it pretends to do it fully accomplishes. Beginning with a marked subject, in D minor, we have an excellent second theme on a tonic pedal in the relative major. The melody in D major, with the syncopated bass, is both tuneful and effective; and after the return to the minor, the piece ends unpretentiously with a plagal cadence. This group of compositions will, we trust, cause a desire for other and more important works from the same pen.

HODDER AND STOUGHTON; NOVELLO, EWER AND CO.

*The Congregational Psalmist.* Church Anthems, edited by Henry Allon, D.D.

THE learned editor remarks in his Preface that "nothing is more to be deprecated than the delegated worship of a choir performing an anthem with the congregation for an auditory. Whatever may be said in favour of this theoretically, above most things it has been found practically to destroy the worship-song of the people." There can be no doubt that the introduction of elaborate musical compositions into the church service does preclude the possibility of a popular participation in their performance, but if the congregation are not to listen to an anthem, why should they be expected to endure a sermon? Each is sometimes didactic, at others rhapsodical, and each has

the same object in view—instruction, praise, or both. The fact is, that if the congregation is to meet with Dr. Allon's approval, the anthem must be discontinued, for the day is, we regret to say, far off when the people will be able to join in the performance of extended compositions without spoiling the effect. If Dr. Allon dislikes to see the congregation silent, the whole character of our church music must be changed, for although it may be subordinate to worship, we refuse to sanction the sacrifice of the proper interpretation and effect of a musical work upon any consideration. Though, however, we do not agree with the principle which originates the volume, we have no doubt the publication will be of great use to numbers of persons who care to follow the music, and so join more closely in the act of praise. The collection comprises more than one hundred well-known pieces, either original or adapted. Of the latter, the selection of a portion of the "Faust" music of Schumann seems to us somewhat incongruous, while such compositions as No. 11 (the first movement of a motet of Bach for a double choir) lose their character and suffer materially when arranged for four voices, however faultless the performance may be. There are eight new anthems written expressly for the work by Dr. Gauntlett and Mr. E. Prout. Nos. 55, 76 and 103 by the latter gentleman are not only capital examples of what modern church music may be, but are admirably suited for the period of general musical education, which the compiler of the volume sanguinely awaits. In No. 84, which is descriptive of the exultation of the Jews after the passage of the Red Sea, there is a certain Pagan vigour which points to a view of Jewish life and history compatible no doubt with its author's position as the descendant and modern representative of Ambrose and Gregory, but hardly suitable for the purposes of the volume. On the whole we can only conclude by saying that whether the hopes of the editor are realised or not, this collection of anthems will prove acceptable to many who attend and enjoy the choral services of the Church.

ASHDOWN AND PARRY.

*Voluntaries (Original and Selected).* Composed and arranged for the Organ by Thomas Kilner, late organist of Christ Church, Highbury.

WE presume that these compositions, though divided into parts, each containing two to four pieces of music, are meant to form a volume, which will no doubt be found useful by many organists. Now that the shortest interval of inaction in the church service has to be filled up by a few bars of music, we feel grateful to those who will take the trouble to supply the want by compositions or arrangements which may relieve us from the rambling extempore playing we have so frequently to endure. There are twenty-two of these voluntaries, containing about fifty original and ten adapted compositions. The former contain flowing melody with generally correct and not too elaborate harmony, but suffer somewhat from a want of variety and an evident mannerism. In No. 3 the cantabile movement, though slightly marred by a leap in the bass from a second inversion directly after the first double bar, is a graceful piece, which will be found pleasing and useful. Of the two Marches in Nos. 4 and 5, we prefer the Festival March. That for a Funeral is decidedly unworthy of the author. Commencing in D minor, after six bars we find ourselves in G major, G minor, G major again, C major, and finally in the 16th bar we come to a close on the dominant. The whole piece being only a page long, within four bars of the last chord of D minor the key of D major makes its appearance, and we do not understand on what principle a funeral procession should be disturbed by so total a disregard for tonality. In No. 6 the Larghetto in E $\flat$  is quite charming, and is nearly equalled by the Andante in No. 7. We have a capital specimen of a march in

No. 9, although the boldness of the transition from a 4 on G $\sharp$  to a minor triad on D would have gained musically if a longer interval had elapsed between the two chords. The Jubilant March in No. 11 is not so satisfactory, and

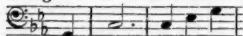
the consecutive 5ths from the 2nd to the 3rd and the 10th to the 11th bars of the episode in F do not add to the effect. The remaining pieces present very similar features for blame or praise, and it is unnecessary to speak of them more in detail. The adaptations are selected from the works of Bach, Handel, Pergolesi, Haydn, Mozart and Beethoven. In No 2 we find a movement of Pergolesi, but we do not think he could have been guilty of the 8th between extreme parts and the 5th in third and fourth lines of page 11. Whether the progressions appear in the original or not we must blame the editor's powers either of adaptation or selection. Apart, however, from the musical merit of the series, it seems to us inexpedient to write for the organ on two staves, except in cases where, as in the St. Ann's Fugue of Bach, the pedal part is omitted for a while, or when only three or four parts move at once. Some confusion arises in the pieces under consideration from the crowded appearance of the two staves, although what seems a difficulty to us may very likely be a matter of course to practical and experienced organists like Mr. Kilner.

## ORIGINAL CORRESPONDENCE.

### MEDDLING WITH THE OLD MASTERS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Absence from home has prevented me from replying sooner to "Allegro's" letter on the 2nd April. The bars



are correct and stand so in Beethoven's revised copy. Of the two versions of the passage quoted from the Sonata, Op. 81, the second is the original.

From a note in Thayer's Chronologisches Verzeichniss (Berlin 1865), it appears that the alteration mentioned by "Allegro" was made first by a Viennese publisher, Mollo, in Beethoven's life-time. There is no reason whatever for supposing that Beethoven authorized the change.

Yours truly,

Malvern, May 24, 1875.

AN OLD SUBSCRIBER.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

JOHN PHILLIPS.—We cannot recommend any particular work on the subject.

A. WILLIAMS.—If the boy our correspondent mentions "understands the theory of music perfectly well," we cannot imagine why he requires a book.

W. J. F.—Make an application to the Musical Professor of either of the Universities.

AN ANXIOUS ENQUIRER.—Write to the Secretary of the Royal Academy of Music, Tenterden-street, Hanover-square, for a Prospectus of the Institution.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ARMAGH.—On Pentecost Sunday the grand organ at St. Patrick's Cathedral, built and erected by Messrs. Telford and Telford, of Dublin, at a cost of about £1,400, was opened with every accompaniment of solemnity and splendour employed by the church to dignify and com-

memorate such occasions. His Grace the Lord Primate presided at the religious function; Dr. Devitt, Bishop of Raphoe, officiated as bishop celebrant at the Pontifical High Mass. The other suffragan prelates assisting were Dr. Donnelly, Bishop of Down and Connor; and Dr. Conaty, Bishop of Kilmore. The music selected was Haydn's Imperial Mass in C, with selections from Gounod, Liszt, and Rossini, ending with the "Hallelujah Chorus." The vocalists were Miss Herbert, Mrs. Scott-Fennell, Miss Lumsden, Mr. McNevin, and Mr. Hayes, supported by a chorus of sixty voices. Mr. R. S. Swaby, professor of music, St. Charles College, Notting-hill, London, was the organist, and Mr. Telford, junior, conducted. The organ is of large size and singularly beautiful appearance, the case being forty feet high and thirty feet wide. There are in all forty-three stops and 2,200 pipes, the double open diapason is thirty-two feet high.

BRADFORD.—The Festival Choral Society gave the first concert of the year in St. George's Hall, on the 26th April. The concert opened with Bach's Cantata, *God's time is the best*. The solos were taken by Miss Wild, Mr. Leach, and Mr. Thornton Wood. The alto solo, "Into Thy hands," was impressively sung by Miss Wild, and the concluding chorus, "All glory, praise, and majesty," although by no means perfect, was, considering its exacting nature, fairly successful. The quartet from *The Woman of Samaria*, was beautifully rendered by Miss Myers, Mr. Leach, Mr. Leach, and Mr. Wood. Mendelssohn's "At the harp pants," was excellently given. The second part of the programme was devoted to part-songs, &c.

BRIGHTON.—On Wednesday evening, the 5th ult., Madame Casanelli gave her annual benefit concert at the Royal Pavilion. The programme was composed of sacred and secular pieces, very well rendered by Madame Cassinello, Madlle. Teresa Bonini, Mr. Nicholson, and Mr. Lucas S. Palmer. Mr. Robey officiated in the double capacity of pianoforte soloist and accompanist.—MR. WORSLEY STANFORTH gave an organ Recital in the Dome on Thursday evening, the 6th ult. In addition to three Improvisations, Mr. Stanforth played the "Cantilene Pastorale," of Guilmant, a "Pavane favorite de Louis XIV.," a Gavotte in F by Reyloff, the G minor Fugue of Bach, and pieces by Lefebure-Wely, Sasson Clark, Hewlett, Spencer, &c. Mr. Edward Lloyd was the vocalist. Various glees and madrigals were sung by Mr. Stanforth's choir.—MR. KUHE gave an Italian concert in the Dome on Thursday evening, the 13th ult., which was well attended. The vocalists were Madlle. Albani, Madlle. Marimon, Madame Vilda, and Signori Pavani, Scolaria and Capponi. Sir Julius Benedict was accompanist, and Mr. Kuhe played several pianoforte solos.—On Whit-Monday two concerts were given by the Band of the Royal Artillery in the Dome. Mr. J. Smyth, the regimental band master, conducted.—At the daily concerts given by the Aquarium Company during the past month, the following artists amongst others have appeared: Madame Patsey, Madame Antoinette Sterling, Madame and Signor Garcia, the Tyrolese Singers, and Miss Martha Harries, the new contralto.

CHELLENHAM.—The last concert for the season was given by Mr. Matthews's Choral Society on Thursday, the 13th ult., at the Assembly Rooms, before a large audience. The first part of the programme consisted of selections from the works of Mendelssohn. Especial mention should be made of the hymn, "Hear my prayer," which was rendered to perfection, the solos being effectively sung by Miss Julia Jones. The second part opened with Sterndale Bennett's quartett, "God is a Spirit," sung by Miss Jones, Messrs. Bucknell, Twining, and Phillips, and accorded. The same composer's Cantata, *The May Queen*, concluded the concert, which was in every respect a success. Messrs. Hooper, Bruton, Bartlett, and Matthews presided at the pianoforte and harmonium, and Mr. J. A. Matthews conducted.

CLAPTON.—On Thursday the 13th ult. a concert was given at Brooke House by the choir of that establishment, assisted by members of the choir of St. Matthew's Church, under the direction of Mr. Batchelor, the singing master at Brooke House. The programme comprised songs, duets, glees, and quartetts, which were exceedingly well performed. The solo singers were Mrs. Batchelor, Miss E. Thompson, Messrs. G. Egleton, Hagan, F. O. Stevens, Wickes, and Master Moorley. "The village choristers" (Moscheles) was sung in a spirited manner by the St. Matthew's Choir. A word of praise is due to Mr. J. A. Jopp, the organist of St. Clement's, Eastcheap, who presided at the pianoforte, and whose admirable solos, and accompaniments to the singing, contributed much to the success of the entertainment.

CLIFTON.—On Friday evening, the 7th ult., Mr. James C. Daniel, brought his season of winter entertainments to a close with a *soirée musicale* at the Victoria Rooms. The special feature of interest was the performance on the grand organ by Chevalier Lemmens, first organist to the King of the Belgians, who played a series of pieces (chiefly his own compositions), in a manner that proved him to be a perfect master of the instrument. The vocalists were Madame Lemmens-Sherrington and Madlle. José Sherrington. Miss Townsend, a local pianist, made her debut on this occasion. The concert, on the whole, was much enjoyed by a large audience.

CORSHAM.—The Choral Society gave its second concert at the British Schools on the 4th ult., when there was a very good attendance. In addition to the members of the Society, Mr. W. H. Brinkworth, of Chippenham, and Mr. C. H. Hulse, of Corsham, assisted in the vocal music, and the principal members of the band of the Chippenham Musical Society rendered good service in the instrumental portion of the programme. A good selection of glees, trios, and part-songs was effectively rendered. Mrs. Kenway was highly successful in "When the tide comes in" (J. Barnby), and Miss Poock sang with much feeling the beautiful song "Parted" (Geo. Garrett). Miss Southey gave a solo on the pianoforte, and Mr. C. H. Hills, of the Chippenham Musical Society, contributed a violin solo. The principal part of the second portion of the programme was Locke's *Macbeth* music, the whole of which was well rendered. Mrs. Baines and Mr. Lewin Spackman presided at the pianoforte and harmonium, and Mr. H. G. Spackman conducted.

**DERBY.**—Mr. W. W. Woodward, organist of St. Mary's Catholic Church, recently gave a recital on the new organ erected in his studio. The instrument contains eighteen stops, three manuals from CC to A in alt. and pedal organ with thirty notes, with two independent stops on the pedals. It is built by J. M. Granwell, of Derby, and gives great satisfaction. The selections performed from the works of Mendelssohn, J. S. Bach, and other eminent writers for the organ, displayed the instrument to great advantage.

**DEVIZES.**—The Choral Society gave a performance of the *Messiah* on Tuesday, April 27th, in the Corn Exchange. The principal artists were Miss Edith Wynne, Madame Poole, Mr. Harper Kearton, and Mr. Thurlay Beale, all of whom were highly successful. The band and chorus, numbering 160 performers, were under the direction of Mr. J. T. Abraham. Mr. Waite, of Clifton, ably led the band, and Mr. Millington presided at the harmonium.

**DUBLIN.**—Miss Kate Croft gave an evening concert on the 12th ult. in the Antient Concert Rooms, which was a brilliant success. She was assisted by Mrs. Scott-Fennell, Mr. and Mrs. Sydney, Dr. O'Donoghue, Mr. Hamilton Croft, and two amateurs, a lady and a gentleman. The programme was judiciously varied, comprising Italian and English songs. Miss Croft sang Braga's "La Serenata," and Maton's "Charmant Esprit," besides taking part in several duets and concerted pieces. Pissini's glees, "Good night," was exquisitely rendered by Miss Croft, Mrs. Sydney, Dr. O'Donoghue, and Mr. Crotty; Mr. Hamilton Croft sang with great effect Gounod's "The valley," and Dr. O'Donoghue, Cowen's song, "It was a dream." The band of the Constabulary rendered effective assistance.

**GLOUCESTER.**—The third and last concert for the season of the Choral Society took place at the Shire Hall, on Tuesday evening, the 18th ult. The Oratorio was Haydn's *Creation*. The principal vocalists were Miss Ferrabee, Mr. Bywater, and Mr. Brandon. Mr. Bywater's singing of the tenor music was highly successful, the air, "In native worth," being encored. The choruses were well rendered. Mr. E. G. Woodward led a small string band, Mr. J. A. Matthews presided at the organ, and Mr. J. Hunt conducted.

**HENLEY-ON-THAMES.**—The Psalmody Class, conducted by Mr. H. J. Hendy, gave its first open meeting in the Congregational Chapel on Monday evening, the 24th ult. The Class, numbering eighty voices, sang several anthems and hymns in a very creditable style, and the duet "O lovely peace" (*Judas Macabaeus*), given by Miss Pullen and Mrs. Cooper, was loudly applauded. During the evening Mr. Hendy played the following pieces on the organ: overture "The Occasional" (Handel); Offertoire in G (Wely); march from *Placidia* (Carter); aria, "In native worth" (Haydn); "Hallelujah Chorus" (Handel).

**ILFRACOMB.**—On Tuesday evening the 18th ult., the Choral Society gave its first concert at the Oxford Music Hall to a large audience. The concert, considering that all the performers were amateurs, was a great success, and argues well for the future of the Society. The choruses were remarkably well sustained, and the solos were in many instances above the standard of amateur performances. The first part of the programme consisted entirely of selections from the *Messiah*, and the second part was miscellaneous. Mr. Webb conducted, Miss Hawken presided at the piano, and Mrs. B. P. Willis at the harmonium.

**LEAMINGTON.**—Mr. C. Sydney Vinning, organist of Trinity Church and also of the Leamington College, gave an organ Recital at the former church on the 22nd ult. The programme comprised Bach's Prelude and Fugue in D minor, and pieces of Batiste, Smart, Handel, &c.

**LEEDS.**—On Friday, the 14th ult., Dr. Spark gave two recitals on the large organ erected by Messrs. Gray and Davison in the Edinburgh Hall of the Yorkshire Exhibition. The programme comprised selections from the works of Bach, Haydn, Mendelssohn, Bennett, Guilman, Martini, &c., all of which were excellently rendered. A concert was given in the Town Hall on Saturday evening the 15th ult. The vocalists were Miss Smythe, Miss McDonagh, Mr. E. Kemp, Mr. Charlesworth Prince, and the Part-Song Union, Dr. Spark conducting and presiding at the organ. Miss McDonagh made her first appearance at these concerts. Dr. Spark played the new Festival March, composed by him in anticipation of the opening of the Yorkshire Exhibition, and dedicated to the Duke of Edinburgh.

**LINCOLN.**—An excellent concert was given in the Wesley Chapel on Friday evening, the 7th ult., by the choir and a few friends. The first part of the programme consisted of Sir W. S. Bennett's *Cantata, The Woman of Samaria*, which was well rendered. The second part included two organ solos from the works of Alex. Guilman, played by Mr. Barratt, organist of the chapel, Mendelssohn's "Hear my prayer," "Nazareth," "By Babylon's wave," (Gounod), &c. The whole of the performance reflected great credit upon all concerned, and especially upon the organist, Mr. J. Barratt, and the conductor, Mr. BarracloUGH. The solo singers were Miss Smyth, Miss Crosland, and Mr. Adolphus Phillips.

**LIVERPOOL.**—A complimentary concert was given by the members of the Societa Armonica on the 5th ult. to their conductor, Mr. Armstrong, and leader, Mr. Lawson. The orchestral music consisted of the overtures to *Zampa* and *Martha*, Schubert's *Rosamunde* ballet music, and a violin solo by the leader, all of which were warmly received. The vocalists were Madame Billie-Porter, Miss Armstrong, Mr. T. S. Hughes, and Mr. Harrison. The concert, on the whole, was highly successful.

**MACCLESFIELD.**—A lecture upon music, its nature, history of the art, and different styles of compositions, was delivered on the 11th ult. in the Town Hall by the Rev. J. Phillips, A.K.C., curate of the Parish Church. The lecture was illustrated with examples of every style of vocal music by a select choir, under the direction of Mr. Charles Leal, organist of the Parish Church. The proceeds were devoted to the funds of the Infirmary.

**NORTH BERWICK, N.B.**—The season of the Musical Society (of which Sir Henry Dalrymple, Bart., is president) was brought to a close

on Friday, the 7th ult., by a most successful concert, under the conductorship of Mr. Frank Bates, organist of the Episcopal Church of St. Baldred. The first part of the programme was sacred, and contained selections from *Elijah*, *Judas Macabaeus*, &c. The second part consisted of a well chosen selection of glees, part-songs, &c., the whole of which were rendered in a manner reflecting the greatest credit upon all concerned.

**PERTH.**—The Euterpean Society, conducted by Mrs. Hempel, gave the second rehearsal of this season in the City Hall, on Tuesday, the 11th ult. The evening's programme consisted of Mendelssohn's *St. Paul*. The solos and pianoforte accompaniment were rendered by members of the Society. Mr. Richmond, of Dundee, presided at the harmonium. The performance was a great success.

**PICKERING.**—A concert was given by the Choral Society in the National School-room on the 14th ult., which attracted a crowded and enthusiastic audience. The soloists were Miss Blakeley, who sang "The skipper and his boy" and "The sunshine of the heart," with much taste; Mr. B. Johnson, who gave "Eily Mavourneen" and "Come into the garden, Maud," and Mr. D. Spink, whose rendering of "Bonny Jean" gave much satisfaction. Miss Blakeley and Mr. B. Johnson were also greatly applauded for the duets "O Maritana" and "Home to our mountains." The Leeds Glee Union was enthusiastically received and gave several glees, &c., in excellent style. Miss Tyson performed a Gavotte by Bach, and a Saxon air with variations by Dussek, and the concert generally was a great success.

**STAFFORD.**—On Tuesday, the 4th ult., the leading members of the congregation of St. Paul's Church assembled in the Forebridge School-room for the purpose of presenting an address and a ladies' Davenport to Miss Birch, who for upwards of twenty years has kindly undertaken the duties of honorary organist at that church. The Davenport, which is a most handsome one, was thoroughly furnished with every requisite, and on a silver plate is inscribed, "To Miss Birch, from the congregation and choir of St. Paul's, Forebridge, in grateful recognition of valuable services most kindly and faithfully rendered during twenty years as honorary organist of the above-named church. April, 1855." The presentation was made by the Rev. S. Gilson, the vicar, and Mr. Nevitt returned thanks for Miss Birch. A vote of thanks was proposed to Mrs. Cookson by Mr. John Morgan, she having acted as hon. sec. throughout the proceedings.

**STAMFORD.**—Ascension-Day was celebrated this year in most of the churches. At St. Michael's the anthem "Lift up your heads" (*Messiah*) was sung at the evening service and repeated on the Sunday following; the members of the choir acquitted themselves very creditably. Mr. Nicholson presided at the organ and played as voluntaries Mendelssohn's "O rest in the Lord" and Handel's "Hallelujah Chorus."

**STOCKPORT.**—On the evening of the 11th ult. the Choral Society gave an excellent performance of Dr. Bridge's *Mount Moriah*, under the direction of the composer. The band (ably led by Mr. Seymour, of Manchester) and chorus numbered about 100 performers. The principal singers were Miss Bristow, Master Whitehead, Mr. R. R. Ambler, and Mr. Ellis. The reception of the work was most enthusiastic, Dr. Bridge receiving quite an ovation at the close of the Oratorio. The second part comprised a miscellaneous selection, which was performed in an equally successful manner, the most notable items being two organ solos by Dr. Bridge, and "Waft her angels" (*Jephtha*), well sung by Mr. Ambler.

**TIGNMOUTH.**—The members of the Philharmonic Society gave a performance of the *Messiah* at the New Assembly Rooms on Friday evening, the 30th April. The choir, numbering between thirty and forty voices, was most ably assisted by orchestral accompaniments, and the various choruses were well rendered. The solos were taken by members of the Society. Miss Brooks, Miss Pearce, Miss Ellington, and Messrs. Beaven, Willis, and Pedrick, sang with their usual ability. The concert was a great success, much credit being due to Miss C. Linter, who presided at the pianoforte, and to Mr. M. G. Rice, the conductor.

**VICTORIA (VANCOUVER'S ISLAND).**—On Tuesday evening, March 30th, the second Easter festival took place at St. John's Church. The service commenced by the singing of the Gloria from Haydn's Mass, No. 1. The Rev. Percival Jennis read the prayers, &c., and also delivered from the pulpit an excellent discourse on music. Ebdon's Magnificat and Nunc dimittis in C were admirably sung. The anthems "Hear my prayer" (Kent), and "Call to remembrance" (Novello), were also well rendered; Miss Branks taking the solo. After the sermon the Gloria from Haydn's Third Mass was sung. Miss Branks, Miss Rhodes, Messrs. Redfern and Fowl taking the solo parts. The choir, which numbered about forty performers, was under the direction of Mr. Thomas Wilson. Miss Ada Wilson, the organist of St. John's, presided at the organ.

**WELSHPOOL.**—The Montgomeryshire Choral Union gave a performance of the *Creation* on Friday morning the 30th April, and a miscellaneous concert in the evening. Miss Edith Wynne, Mr. Kerr Gedge, and Mr. Orlando Christian were the principal artists engaged. Several part-songs were well rendered by the members of the Union. Mr. Bervon and Mr. Gittins conducted; Mr. C. A. Stephenson led; and Miss Helen C. Porteous was the accompanist.

**WESTBURY.**—A festival of church choirs of the Warminster District of the Salisbury Diocesan Choral Association was held in the Parish Church on Wednesday afternoon the 12th ult. The service was effectively intoned by the district precentor, the Rev. J. H. Pearson; the processional hymn was by Sullivan; the hymn following was by Hopkins, "Songs of praise," the Psalms were sung to Anglican Chants, and the Canticles to Dr. Wesley's Service in unison; the anthem was by Sir John Goss, from Psalm 143; the hymn before sermon was by Sir G. J. Elvey, "There is a blessed home," the hymn after the sermon was by Sir John Goss, "Praise, my soul." During the offertory the district organist and choir-master, Mr. Leach, played "With verdure clad" (Haydn); the hymn after the offertory was "Give of thy goods



to God," by Arthur Brown; the recessional hymn was "Brightly gleams our banner" (Smart). The concluding voluntary, Wely's Offertoire, No. 6, was played by Mr. Leach, who effectively brought out the tone of the fine organ, built by Bevington and Sons. The festival was a great success, the music being well rendered by the choirs under their able conductor.

**WINCHESTER.**—The new organ for the College Chapel, built by Messrs. Bishop and Son, was used for the first time on Ascension Day; Mr. W. Hutt, the organist, presiding. On Thursday, the 13th ult., being the octave of Ascension, a recital was given by Mr. Jekyll, of St. George's, Hanover-square, and the Abbey, Westminster, which fully proved both the sweetness and power of the new instrument. The rendering of an excellent selection of classical works gave the greatest satisfaction to an appreciative audience. The quality of the swell organ, and two stops, the open diapason, violin and violin principal, was much admired. There is a fine oboe in the swell, and a full-toned clarinet in the choir. The pneumatic apparatus is in a vestry below the organ, and the wind reaches the instrument by a trunk 25 feet long. The case is of Gothic stained oak.

**WINDSOR.**—The third and concluding concert of the season of the Windsor and Eton Choral Society, took place in the Town Hall on Thursday evening, the 13th ult., when Handel's Oratorio *Judas Macabæus* was performed. The solos were taken by Miss Bessie Stroud, Master Whitehouse, Mr. A. Marriott, Mr. Mellor, and Mr. O. Christian. Miss Stroud gave a charming rendering of "From mighty kings," Mr. Mellor was very successful in "Call forth thy powers" and "Sound an alarm," Mr. Christian sang with good effect, "Arm, arm, ye brave" and "Rejoice, O Judah." The duets, "Come, ever-smiling liberty" and "Oh, never bow we down," were well rendered by Masters Whitehouse and Smith, two of the chorists of St. George's choir. Master Whitehouse joined Miss Stroud in the duet, "O lovely peace," which gained the heartiest expressions of approval during the evening. The orchestra numbered some 60 or 70 performers, the choral portion being strengthened by members from the choirs of St. George's and Eton College chapels. The choral parts were executed in a manner which speaks highly of the careful training the members have undergone. Mr. Liddle officiated as leader of the band, Mr. C. Hancock presided at the harmonium, and Sir George Elvey conducted.

**WISBEACH.**—The second concert for the season of the District Musical Society took place in the Public Hall on the 13th ult. The sacred portion comprised the second and concluding parts of Handel's Oratorio, *Samson*. The air "Thus when the sun," was well rendered by Mr. E. Gregory, and Miss Langford's voice showed to advantage in the air, "Let the bright Seraphim." Of the choruses, "Fix'd in His everlasting seat," and "Let their celestial concerts" may be noticed as the most successful. The second part consisted of part-songs, &c. Pinsuti's "We'll gaily sing and play," was effectively sung, the solos being taken by Mrs. H. Sharpe and Mr. E. Gregory. Barnby's "Sweet and low," received a well-merited encore, and Mr. G. Carrick in his song "Martin, the man at arms," was accorded a similar honour. Mr. F. J. Turner, organist of SS. Peter and Paul, conducted, and the Philharmonic Band rendered good assistance.

**WORCESTER.**—The Philharmonic Society gave a very successful performance of Macfarren's Oratorio, *St. John the Baptist*, on the 12th ult., in the Music Hall, under the direction of Mr. Done. The solos were effectively rendered by Mrs. A. J. Sutton, Miss Watkins, Mr. W. M. Dyson, and Mr. Orlando Christian. Mrs. Sutton produced a good effect in the part of Salome, and Mr. Christian was heard to advantage in the rôle of St. John. The quartet, "Blessed are they," unaccompanied, was redemanded. The audience was very numerous.

**WREKHAM.**—The Gorsedd for the National Eisteddfod of 1876 was held on the 17th ult. with more than ordinary display. In the evening Mr. Brinley Richards gave a lecture upon Welsh national music, illustrated by vocal selections from the music of that and other nationalities by Miss Mary Davies and Miss Lizzie Evans. Mr. Richards, in his lecture, repudiated the statements indulged in by some historians that England had no national music, and that the music of Wales was derived from Ireland, giving data which proved his position. The lecturer was also assisted by Owain Alaw (Mr. J. Owens), of Chester. Like every other portion of the day's proceedings, the lecture was a great success.

**ORGAN APPOINTMENTS.**—Mr. William Prendergast to the Parish Church of Wem, Salop.—Mr. A. W. Constantine, choirmaster and organist to St. George-the-Martyr, Queen's-square, W.C.—Mr. William Jackson, of the Conservatoire, Stuttgart, to Morningside Parish Church, Edinburgh.—Mr. Claude L. Feneley, to the Parish Church, Melton Mowbray.—Mr. J. Locke Gray, to Bombay Cathedral.—Mr. James Halle, to the Parish Church, Sevenoaks.

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| 8 Evening             | De Call     |
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| 11 Lützow's Wild Hunt | v. Weber    |
| 12 Soldier's song     | Werner      |

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- |                     |          |
|---------------------|----------|
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| 14 In the twilight  | v. Weber |
| 15 Lovely night     | Chwatal  |
| 16 The two roses    | Werner   |
| 17 The toper's glee | Zelter   |
| 18 Hunting chorus   | v. Weber |
| 19 Integer vita     | Flemming |

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- |                       |              |
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| 21 Parting            | F. Otto      |
| 22 O! sanctissima     | do.          |
| 23 He who trusts      | Eisenhofer   |
| 24 Maying             | Müller       |
| 25 Absence            | F. Schneider |

#### BOOK V.

- |                        |             |
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| 26 On fragrant myrtles | Müller      |
| 27 Oh! cruel maid      | Kalliwoda   |
| 28 Twine, ye roses     | Pohlentz    |
| 29 The Sun is gone     | Bergt       |
| 30 Deh con me          | v. Seyfried |
| 31 Dear maid           | Call        |
| 32 The sacrifice       | Fuss        |

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| 34 Soldiers' chorus | Werner      |
| 35 'Tis ladies      | Reichardt   |
| 36 Mariners' song   | M. Haydn    |
| 37 To song          | v. Weber    |
| 38 King Jey         | Werner      |
| 39 Laci serene      | v. Seyfried |

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| 42*Infelice                         | Naumann   |
| 43 Wave high your hats              | Baur      |
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| 45 Harold Harfager                  | H. Werner |
| 46 Dr. St. Paul                     | Zelter    |
| 47 Oft when night has rest bestowed | De Call   |

#### BOOK VIII.

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| 49 Libera me, Domine!     | Kalliwoda   |
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| 51 Under every tree-top   | Kuhlau      |
| 52 The Rifleman           | F. Otto     |
| 53 Pleasing pain          | De Call     |
| 54 Thro' woods and fields | Kreutzer    |
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| 67 Huntsman's Song         | Pohlentz    |
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| 74 The Wood Nymph | Sutor       |

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| 76*Lord, have mercy     | Mendelssohn  |
| 77 Hope and fear        | F. Otto      |
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| 4*The Nightingale  | do.         |
| 5*The Vale of rest | do.         |
| 6*Hunting song     | do.         |

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- |                         |     |
|-------------------------|-----|
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| 8 The hunter's farewell | do. |
| 9 Summer song           | do. |
| 10 The Voyage           | do. |
| 11 Love and wine        | do. |
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- |                          |         |
|--------------------------|---------|
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| 14*In the woods          | do.     |
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| 17 The miller's daughter | Härtel  |

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| 19 Let us be joyful     | Schneider   |
| 20 The trooper's song   | Wober       |
| 21 Not a spot on earth  | Winter      |
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| 25 Che bel contento     | Seyfried    |

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| 4. HOW BEAUTIFUL ARE THE FEET.           | do.     | 12. I KNOW THAT MY REDEEMER LIVETH.                                | do.     |
| 5. IF GOD BE FOR US.                     | do.     |  |         |
| 6. TYRANNIC LOVE.                        | do.     |  |         |
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